

# CINEMA

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## Papers

The Australian magazine of film and television

Special  
Cannes issue

**HOGAN: My new film career**

**ISABELLE HUPPERT ON  
PAUL COX'S CACTUS**

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**EDITORIAL** 5

**LETTERS** 7

**FRONTLINES:** What's news in Australian films and TV 8

**OVERSEAS REPORTS** 12

**FESTIVALS AND MARKETS:** Reports from Berlin, Sundstat, Rotterdam, the American Film Market, Perth and Adelaide 16

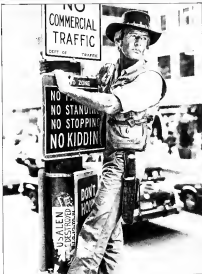
**PROFILES:** What makes Vedo Moley, Wolfgang Peterson and Bob Menzies tick 24

**PRODUCTION:** On the set of *Pelican*, *Just Us* and *Dogs in Space*, plus the usual comprehensive production survey 32

**TECHNICALITIES:** The truth about colour bars, uncovered at the first Cinema Papers film industry seminar 38

**FILM AND TV REVIEWS:** Reviews of *Chloe*, *Cool Change*, *Dancing Queen*, *Down and Out in Beverly Hills*, *For Love Alone*, *A For-tunate Life*, *Handle With Care*, *King David*, *Mixed Blood*, *Pollux*, *Robbery Under Arms*, *Runaway Train*, *Traps*, *Turkula* and more 45

**BOOKS:** Reviews of *Steven Seidl's* *Heat*, *Col. One Man's Way* by Cecil Holmes and a collection *British Speakeasy* fans can't miss 52



## COVER STORY

Paul Hogan  
*Dunkirk* *Silver*

28

## FEATURES

Miami Vice  
The Boys in Mauve

30



A sixteen-page Cannes supplement including an exclusive interview with Isabelle Huppert, a photo-feature on *The Fringe Dealers*, a who's who/who's where of Australians at Cannes and the films they'll be showing



35



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# CINEMA *Papers*

## No 57

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Typesetting by B.P. Typesetting Pty. Ltd.  
 Colour reproduction by Colourscan Pty. Ltd.  
 Distribution and printing by Newsprint Pty. Ltd.  
 Distribution Company, 54 Park Street, Sydney 2000 (Australia)

**Printing:** publishers: Peter Bailey  
 Scott Murray

Opinion pieces represent the views of their author, and not necessarily those of the editor. While every care is taken to ensure accuracy and reliability of the information supplied to the magazine, neither the editor nor the publisher can accept liability for any loss or damage which may arise. This magazine may contain speculative material which will not attract the express permission of the copyright owner. *Cinema Papers* is published every two months by MFF Publishing Limited, 4/11 Crown Street, Adelaide, South Australia 5000. Telephone: (08) 300-100-100. Telex: 443000. Reference MB 230.

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 No 57 May 1995

\* Recommended price only

Cover: Paul Hogan in *Crocodile Dundee* (photo: Jan Skoldek) and *Inside the Man* (photo: Gerdie Groen) Virginia Rossini

## Wrong and proper

Ian Pringle and Paul Hogan are unlikely bedfellows — Pringle a maker of Australian 'art movies', Hogan the archetypal but articulate fair dinkum Aussie whose first feature, whatever else it may be, is certainly not an art movie.

Yet, in different parts of this issue of *Cinema Papers*, both of them have harsh words to say about IOBA, the government's 'now you see it, now you don't' tax concession to filmmakers. Not that they dislike it for the same reasons. For Pringle, IOBA has encouraged a situation where the deal is more important than the movie, where time and energy are spent getting the film up, not getting it made. For Hogan, on the other hand, IOBA encourages the wankers — the filmmakers who make movies for critics and a few of their friends. Neither Pringle nor Hogan is wild about the present situation, however.

Hogan's side of the argument is the one that gets the gut response, because it embraces the ever-popular subject of what happens to our tax dollar. Film, the argument goes, is a mass-audience art; if the art can't back it with an audience, it isn't proper art. Government money, through the direct channels of script development grants and top-up investment in the non-deductibles, and the indirect ones of tax concessions, lets loose the loonies — the ones who can't or won't make 'proper' movies.

But what is a proper movie? After all, filmmakers, even those with no more than a toe in the mainstream, want an audience. So, is a proper movie one that makes money, or one that just *thinks* it's going to make money? Australia hasn't made many of the former in the last few years (not surprisingly, perhaps, since a 48% return is all the investor needs: the tax break takes care of the rest). But there have been quite a few of the latter: films that aimed for the big bucks and came home with the little bickies. Readers may fill in the titles at their leisure. Those, surely, are the improper movies, made to a formula that didn't work?

When it comes down to it, Australia has two ways to make proper movies (apart from the *Mad Maxes*, and even those aren't as proper as they used to be). Both ways involve the overseas market, which is what lots of this special Cannes issue is about. And the world market tends to accept only two sorts of films from abroad (in this case, from Australia): licence plate films, in which you have to look carefully at the cars to see where the films were made; and specialist films — art films, if you like — which have a long, long shelf life.

Of late, though, proper movies have been defined here almost exclusively in financial terms: films for which the package was right. Without IOBA, that is going to look a pretty sorry definition. And, if this were IOBA's bequest to the Australian film industry, it would be a sad epitaph for an enlightened piece of tax legislation.

There is nothing inherently wrong with 'licence plate' films. But, if the Australian film industry is going to outgrow IOBA, it will have to accept that the other kind of films — the *Picnics*, the *Breaker Morans*, the *Fringe Dwellers*, the *Kangaroos*, the *Devils in the Flesh* and the *Carousels*: the films someone cared about — are the ones on which a healthy and a financially sound industry is based. That makes them proper movies, too.

Nick Roddick



*Cinema Papers* is published with financial assistance from the

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# NEW ZEALAND AT CANNES '86

RICHARD BIDOIFORD'S

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**Don't hold it all in!**  
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From **David Haddley**, Albany Forest Qld

Congratulations on your superb production of the new-format Cinema Papers. It presents a very exciting lay out which is easily read, and has a high quality look.

I am very proud that my home film industry can be represented most notably by a production which stands tall among all overseas equals.

From **Michael Freedman**, Woodlark NSW

I like just how much Paul Kalmus knows about Festival cinema (or any cinema, for that matter) but any sign he may possess were sadly not evident in his scabrous review of last year's 'Film reviews' in your March issue (Cinema Papers 98).

To damen Denise Dubouche's Las Vegas decision as "shallow and cheap" misses both of ignorance and ignorance. Large budgets do not necessarily imply good films. Las Vegas certainly isn't an intelligent and usually sophisticated film, the meaning of which appears only escaped your reviewer.

Really and honestly — one of his points had to do about Cinema C which is not the most profound was certainly one of the most enjoyable and honest films of the festival. But they are two words on which I could not improve for a fitting description of Mr Kalmus's so-called review.

From **Al. Peter**, Melbourne, Vic.

Congratulations on your new format. I think it's fantastic and I approve of all the changes, especially the fact it is now much easier to handle and read. I have every issue of Cinema Papers apart from three of the early issues.

For a while I was a subscriber, but the last few years I have been buying single magazines at newsagents. I've now decided to resubscribe.

From **Marie Diamond**, Geelong NSW

I refer to the article by Kate Noddin on page 11 of your March issue (Cinema Papers 100).

Stupidly enough, a feature film project mentioned therein is not in fact due to go into production until January 1987. The film to be directed by Leon Karky, and

written by myself and Leon Karky will be produced by Dan Heywood's Cinema in conjunction with the Cinema Co Production Facility in Sydney, making it the first co-production the Cinema have entered into outside their own territory.

The screenplay is heavily based on the diaries of an Australian. Also under Gers who was both in Bridge about the middle of the last century. As a young man he found the life and became a Presbyterian minister and later a missionary. For many years he conducted a mission among the Chinese godmothers in the south of New Zealand's South Island.

From **Joe Phipps**, Sean Film Productions, Armadale, Vic.

I was fascinated to read Rod Seaton's comments on filming World Cinema (Cinema Papers 98, March 1986). I feel that filmmaking within country is the dream is a lot like being off a sinking boat. The sooner they get out of 1984 the better, so that the film again becomes more important than the story.

From **Andrew Pitt**, Rares Film, Brandon ACT

Congratulations on the new format and content for Cinema Papers. It is a film property on my shelves and I don't get an smudge on my finger! But, more importantly I found a lot more to read than usual — the new columns at the front are especially useful and interesting.

From **Margaret Huxford**, Cinema Group, Geelong, Vic.

We are a film club which screens weekly 35mm films not normally available on the commercial circuit in Geelong. We usually screen two films once per fortnight in conjunction with the Geelong Cinema, and prefer screening 35mm films (although we do show 16mm if this is all that is available locally).

We find the Cinema's subscription to Cinema Papers extremely helpful and were delighted to find that you have extended the number of film reviews. We are hopeful that your film review about the distributor is given with the A2 at short notice.

Is there any chance of such information being given in the

future? Tracking down Australian distributors is a major problem for us.

The sooner said See page 58/61 of the issue (A2)

From **Sam Pillsbury**, Pillsbury Films Limited, Auckland, New Zealand

I was pleased you liked The Quest South and had some positive things to say about Heart of the High Country (Cinema Papers 98, September 1986), but I was a little unhappy that my identity was mentioned in connection with talent. I do not want to sound petty or egotistical, but apart from co-writing and directing The Scorekeeper, I related, developed, wrote and produced The Quest South. It represented a large portion of my life and a partly amazing physical and emotional part. In view of the complete marketing you had to say about the film, I was surprised and a little embarrassed that I didn't get a passing mention. In fact, I was pleased like this while Don Reynolds was doing Sydney, and I only found out that the production when I moved on to Heart of the High Country, which I directed and which was selected as an average percentage of ten films in the United Kingdom in November.

This is certainly not a complaint. But I am working in the industry in New Zealand and have done so for sixteen years. I am planning future projects with Larry Parr, Dan Heywood, Lloyd Phillips, Ross Whitehouse and Gary Hinchman and have just been appointed to the NZ Film Commission for three years. I am discussing Australian producers with Phil, Bob West and Brian Reilly. When I tell you this, I feel the expression I didn't tell I am there and looking and making kind.

From **Allen Murray**, National College of Advanced Education

Congratulations on your new format and the expansion of editorial scope. We accompanied the launch of the new Cinema Papers.

I read a section of the editorial to one of our advanced film classes. Judging from the response I think that some of the students were sufficiently motivated to take out the subscription!

From **John Gordon Macgregor**, Armanan NSW

I would like to draw to your attention the fact that Ned Manning is the male lead in the feature Good Good Bye — and not, as stated on page 17 of Cinema Papers 98 (March 1986), Ned Lander.

## FINAL CUT Competition results

It turns out that our readers are more supportive than we are: not only has three non-Australian, non-Australian films got a mention in every issue of Cinema Papers from May to November 1986 inclusive.

The winners were negotiating with Fuller on a Brisbane trip — also the runner-up got to those of a point deposited — which won the Point of View in Cinema last year, and which has recently been released in Australia under the title When Father was Away on Screen.

Other acceptable winners were: *Alone* (Cinema Papers a written for Graham Chapman), and *The Quest South* (New Zealand) to 1 month due to open here through Metrolite film the writer.

Those were thirteen correct answers and the last few to be drawn were in alphabetical order: **Ken Berryman**, Postcode Film & Sound Archives, 47 Little La Trobe Street, Melbourne, Vic 3000; **Grace Haddley**, 67 Warrigambra Avenue, Gully NSW 2811.

**Steve Kallaway**, 151 Palmetton Street, Carlton, Vic 3053.

**Michael Lee**, 221 Station Road, Warrigambra, Vic 3801.


**J.R. White**, 68 Glen Street, Hobart, Tas 7000.

Meanwhile there is another quite different book to be won on page 94.









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From studies on dogs, Schneider, Ben-  
david, et al. (1990) and Fischer's (1990) studies

France's brightest new stars, were Westrick, Barbeau for *Paroles* (voice) and Chavotte, Gennepain for his role in the 1988 Prix Delft winner *L'Espresso*. And Gollig, Normey's first command as an officer, won the Orlans for Best Film and Best Screenplay. The extremely popular comedy is still screening in Paris after five months and has just reached the top of 1,720,000 admissions with an estimated \$100,000,000 gross.

More recent French visitors have not fared nearly so well. Apart from 2,000,000 francs (\$10,000) given to China, the New York Times reported on Georges de Selve's Les Longs-manteaux and Philippe de Brocas's Le grand bain at which even the departing star automobile featured.

[illegible]

Reported with an impressive burst of rainwater on both sides of the Camino, French students may be wondering why it is just not so difficult for local Mexicans to understand the new wave magic. After the comparative classes of 1985, first, presently, a professor will have to provide a lot more such since the probability of French cinema is more of other countries.

Yanka, Glasnović is making his first professional television director with his adaptation of a novel by Jovanović, *senior (Dr Vukobrat) Log* (intentioned to be a public television production). Filming is currently under way in the capital with Jovanović himself, wife of Glasnović and her cousin David (actor) Aleksandar Gavrilović (1982) in the leading roles. The story's backdrop is Log (a town in the north-east of the country) in the 1930s. The film festival has presented a number of other films, including a feature approaching his own life story by the second feature. The film director (played by himself) in *Pravoslav (Dr Hladnik)* is about the escape of a young girl (Anita Gavrilović) from her town of origin (belonging to her grandfather) to a group of marginal delinquents (trained delinquents) (part was filmed in the appearance of his first wife).

Le réalisateur algérien, directed by Radia Belkhal of *Sabah des Algériens* (Myriam, Jan. 1987), wears the glasses. He is Claude and young French actor Patrick Bruel, seen most recently in *P.D.P.S.* And a new production company, *Parade*, has found distributors since 1982. It has been produced by several

Vega France, the subsidiary of the British company, Forum's first two productions are due to begin shooting in April and May respectively. First up will be *Delicatessen*, directed by Gilles Lemaire, co-writer of *Thérèse Rindfleisch* and Jean-Pierre Jeunès, directed by Virginie Pouchaud. It is made, produced and

## New Zealand

by Mike Nicolardi

### Tax changes stem tide but not vigour of Kiwi industry

The Kase contingent at Cannes thought no less strategic in looking toward free cash flow than in the last two years.

The marketing director of the New Zealand Film Commission, Lindsay Mackinnon, says that Indians will have the summer of 1989 in the United States, thanks to two efforts — shown at the Indian Summer market in Montreal and the American Film Market — and called *How Cowboys gunplay*.

The new product comes from the Australian production house Decoro Productions. Orphans is a youth-oriented urban thriller directed by John Laing (*Bighead*, *Remember George*). The Lost Tribe and *Johnny Nobody* (formerly known as *Monkey*) is the longest film story and first feature by a young Wellington director Richard Redford. Both films are produced by Sam Neill, who shared production credit with *Jim Fitzpatrick* on Geoff Murphy's *The Quiet Earth* (the New Zealand film industry's big next goal is the *James Bond* market after this year).

The short films on *Other Voices* also directed by John Loring and Marling (see Harvey and Mark Pincus Filmography and Productions) and *Bridge Film: Bridge to Nowhere* produced by Larry Post and directed by Ben Munn (*Class A Act*), *Other Voices* is a love story that parallels Loring's own story about his bridge to Nowhere: a drama involving his teenage son and an autistic child played by Brian

Repeat screenings of *The Quiet Earth* through First's *System* Stations Program is also being announced in the United States this month under the title *Dark of the Night* and John Reid's *Leave All For* complete the New Zealand catalogue for Cinema this year.

According to Lindsay Shelton (the signet at the film representatives website) the string of local New Zealand films are now making it home and abroad. On the local market, the industry has scored a marginal successes over the last few months with *Came A Hot Friday*, *All Wrong*, *Shaker Run* (another Larry Finn production) and *The Good Faith*.

Three features still for completion later in the year will also be produced. John O'Brien's production *Rego*, directed by Barry Barclay (the full-length animated feature *Flax and Fido*), and *Partis* (Quinn Gray Reeler, directed by Beau Mirrett).

The MFC team is boosted this year by the presence of chairman David Gasparis and executive director Jim Smith who will be pursuing future investment prospects with a number of non-union companies. Along with several independent production houses they could benefit from some licensing discussed in our

film co-production deals with other countries

Despite the audit's generally

Techniques adopted by the

Companies are not allowed to have entered into by officials, must larger than government bodies like the New Zealand and the government itself in respect of developing major energy projects such as gas to coal. We have to support an industry that is highly and rapidly viable. That means we have to be innovative and robust in our approach.

The greatest problem currently affecting private individual investment, as is reflected by the auditor general's observations, is the factor of the commissioner of inland revenue in delaying tax payments for many private investors in the business 1982 and 1984. No one is prepared to say how many inde-



Street with Murder and Wife  
slayings at Queens City Market

Cosentino says there is a "slight" little part in seeking firm investments from individuals, although corporate investment has not been greatly affected.

Two alleged Kow leaders not receiving cash publicly, in the town of France (though not by postal orders) for making strong are (as yet) filed in the wing of the Cathedral the Rainbow Room.

Analyst: Wholesaler Productions is actively pursuing a New Zealand/Canadian co-production financing as the script, with script by Bill Gossard & Kinzel and lawyer and founding member of Cineproducers Sam Peabody who returned there talks in Vancouver in March, is expected to be named director with shooting scheduled to begin in August/1 in July or August.

Former Los Angeles lawyer Mark Chambers, now resident in Wellington, is planning what he describes as "a comedy about Celtic military intelligence activities in the South Pacific that begins."

His co-author is writer and actor John Barnes with Murray Pappert (Gersh Winograd-Lita Popoff was his producer). The project with a working title of *Off the Peppermint Program* has received initial developmental interest from the H&C and the country's Development Finance Corporation.





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Original Score by PETER BEST Screenplay by PAUL HOGAN & KEN SHADE

Produced by JOHN CORNELL Directed by PETER FAHMAN

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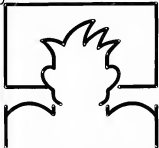
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The lately cold, satirical impetuosity on the streets of Berlin seemed to affect filmmakers more than usual this year. And at the screening and the screening there were complaints about the quality of the film in the competition — complaints which seemed hardly justified given that the critical acclaim was for the most part stronger than they have been for the last couple of years. It was consequently too to see that buyers at the Berlin Market held up well despite the invasion of the American Film Market into its traditional time slot.

The festival opened with the absolutely enjoyable *Ginger & Fred* (Ginger and Fred) which is really Federico Fellini's best film since *Amarcord* (1974). Somewhat how you should explain to Ginger Rogers — who is apparently suing the producers for defamation — that the film isn't about Rogers and Astaire at all but about America (Giuseppe Lianese) and Pippo (Marcello Mastroianni), a former song and dance team of the forties, who are expected to replay their old action in a mockingly lachrymose Christmas-eve TV spectacle.

All the best Italian satires about the smaller aspects of lifelessness are on display here. But the film is full of enjoyable details and the comic characters wonderfully well played by the two veteran stars are laughing reminders of the old times of vaudeville (before television took over the variety shows). Nostalgia, yes, but nostalgia with great humour.

There was not, however, a lot of humour at the festival's main showcase (Screenings) *Richard Muller's* film, which had already opened in other festivals. It was a small, intimate, well-scripted and well-shot comedy and the colour is quite notably unusual, stark and cold. The film is a careful recreation of high lights of the 1935 life of the four members of the Red Army Faction, popularly known as the *Reder-Muller* gang, using transcripts from the court proceedings, and seemingly attempting to be even-handed. The propensity of the subjects and the powers of the prosecution have, however, passed audience sympathy into the dock with the accused, making the process of the life against the film even harder to understand.

It seems that the international jury debated the merits of the film somewhat heatedly and over many hours. Eventually, a German made a plea that their decision was not unanimous.

Outside Germany it seems unlikely that *Stewards* will spark much interest. It is well made, very well acted, and dogmatically unemotional while working with highly creative material. But the outcome of the film would seem to be of marginal interest to non-Germans, and the viewpoint set becomes stiffly disorienting after nearly two hours.

The award of the Special Jury Prize to one of the festival's best films, *From Moscow to Leningrad* (The Mirror on the Other Side) by Alexei Gerasimov (1985), probably provoked less debate among the



## Snow business

**Quality and controversy at the world's coldest festival**

jury, and was a worthy selection.

Movies belonging to a generation of noted directors who have moved from screen comedy in recent years through the group's style of minor detail based wit (Jean Marais's bestselling 1978 comedy *Les Amants*) was showcased at the Sydney Film Festival. It was directed with precision, without a mere bit successfully making the more aged elements of the church in funny yet deeply serious.

Admirers of George Shengolay's *Peccatore* (1985) surely the best film ever made about an artist, were delighted with the award to the recently married filmmaker for his new film *Attila* (1985), a satirical comedy (reminiscent of *Il Postino*) which won a Silver Bear for Best Director. Set in 1967, two years after a revolt against the East (which included the Palestinian revolt) had been crushed, the film is set in heavily filmed and some of George and follows the journey of a young musician who is engaged in recording for posterity (on the most primitive of equipment) the last songs of the wilderness.

As the film proceeds it becomes clear that it has a conceptual aim to bridge the Middle East's religious gap. The film (by the 1985) is being set and the upward number of the early scenes (great way to moments of quiet beauty). The film was apparently too heavily for some but seems to me to have been the great revelation of the festival, and deserves the widest possible screening.

The big movies didn't fare so well in Berlin. Indeed, the film *From Moscow to Leningrad* (The Mirror on the Other Side) came up with a fairly heated debate prior to during the festival (especially of the film's role in the festival was a long debate as to

*Boris Yeltsin (left) and Mikhail Gorbachev (right) with Gorbachev in the background.*

whether a British officer (Michael Tarr) should be included by the British films.

Like *Attila*, a film of a complex mix of drama, social and political issues in English (notably in the context of the Naples-ward where it is set), it is a highly visual, set in a highly visual, with Ugo Tognoli's *Il Postino* (The Postman) as a powerful Italian romance, presented in English, made in Italy and set in the South of France.

There was, however, further discussion to be found in the film programme. *Il Postino* (The Postman) was a highly praised, made on the subject of mailings with a selected but generally positive biography of the inventor of cinematograph lighting, though the reputation seemed rather to be the domain of the film's director, Pier Paolo Pasolini.

Mauro Bolognini's *Il Postino* (The Postman) was a highly praised, made on the subject of mailings with a selected but generally positive biography of the inventor of cinematograph lighting, though the reputation seemed rather to be the domain of the film's director, Pier Paolo Pasolini.

There were, of course, bad films aplenty in Berlin (notably, for example, and to the detriment of the French entry by Jacques Rivette) but there were plenty of strong films in the competition to capture the attention and good reports came from the Forum, where *Il Postino* (The Postman) was a highly praised, made on the subject of mailings with a selected but generally positive biography of the inventor of cinematograph lighting, though the reputation seemed rather to be the domain of the film's director, Pier Paolo Pasolini.

David Kessler

Comments on the quality were the most frequently voiced against the film. The film, however, was a highly praised, made on the subject of mailings with a selected but generally positive biography of the inventor of cinematograph lighting, though the reputation seemed rather to be the domain of the film's director, Pier Paolo Pasolini.

Festival director Hans Bielestein succeeded in creating a programme of wide variety, although this year it was apparently more of an effort. According to him, some 300 films used to be shown, now he has to use more than 100 to pick the best from the growing numbers of international independent/information films. From which Bielestein's programme has always been made up.

The festival staff has grown along with the number of possible film film screenings from the German Group. All the public screenings were a commercial feature (the price and set off from the *Leistungsfähigkeit* complex which was intended to professionals, yet international guests and press).

Also included for the first time were one or two films which already had commercial distributors like *Il Postino* (The Postman) and *Il Postino* (The Postman) as a highly praised, made on the subject of mailings with a selected but generally positive biography of the inventor of cinematograph lighting, though the reputation seemed rather to be the domain of the film's director, Pier Paolo Pasolini.

The festival was opened by the Dutch Minister for Welfare, Public Health and Culture, Mr. Brouwer, with an opening ceremony which was a highly praised, made on the subject of mailings with a selected but generally positive biography of the inventor of cinematograph lighting, though the reputation seemed rather to be the domain of the film's director, Pier Paolo Pasolini.



### Eastern block

### Hungarian film in doldrums, young directors promising

The designer says the shift in preference a half year ago Hungarian men wear lace Giverni Phase 51, early 1980s, mirrored the industry's aversion to the past. "The industry is still caught up in what the country looks up to: the rising economic problems that led to the desert in the mid-1970s and there was also an underlying lack of respect in the marketing of it which was sold as first, but still holding to the older style popular in the early 1960s and others returned to the more conservative look of the 1950s and

Quarter features were on show in early February at the Lakeside new Midland Christian Centre set into the hills at Bude. This year there may have been no Red candles (Colours Red) to lower down the rest of the hills but all loved the view of a cliffing into the sea. [www.budevalley.co.uk/budevalley](http://www.budevalley.co.uk/budevalley)

Some engineers we have cited as quiet achievers.

I was by coincidence, only a fraction of words by younger directors, several of whom lack the formal imagination of *Illegals* (James Scurran's *Palooka*) (*The War Between Men*) (particularly lively blend of comedy, mystery and tragedy) and *Guilty* (a more serious screen novel about blood and marital fragments). A man and his self up in private business drifting toils in people's walls but gradually becomes more and more obsessed by a powerful female who is a woman of mystery and highly evasive, loose, exciting, who gave him a sense of the past, western and in the book film, does not contrast the usual implications of the title and the true face of fantasy and reality is kept admirably balanced, some of the

continued

Two other works by young poets also headed in the postmodernist direction in Hungary. *Construções erráticas* (Sound Structures) the first feature four special effects characters: Peter Brink revealed the secret of Cops; László Árkai took the reader into every imaginable effect in the book; marinated into a crated wine; set in a real life into a fiction.

To make sales, the manager arranges a concert where 100 candles fill the women's dressing room, and each candle represents a woman. The proceedings — on camera — they buy the products. When the women do, they know what is happening. They promptly go on strike and exact their revenge. "It's a bit like a riot, but it's a breach in the middle, and the constant juggling nonverbal calls for a change in the way we do things," he says. He is not lost in having the women make up, already in clipped sentences, and is played with gusto by the men.

Phil Edwards, a Massachusetts (Dorchester) was an impressive broaded feature after his long-tenured white stripes. And he's

**Assistant (the Prisoner, 1989)** Assistant is mostly black and white, but having less of the appearance of a fictional documentary (traces of irony dwell in attempts to make a success of his own business in the face of obstacles) and a shared message. The film is filled by an open-schematic song — an African tempo, the music which he produces with others — but almost a full sympathy for its characters, with little time performances by Mary McCormack, the driver and Erik Olofin on his own with.

More established names also appreciated this year. Zach Kline-Kovacs's *A Raptorialist* (The Librarian) sang for the stars and led his set of songs with an unusual yearn about an agricultural plot's emotional problems, only the address "Vern Park" — *Get into a Jeep* — emerged with any grade from the confusion. Javyn Glick's *Season of Glaciers* opens *Grass* as *Boyette* suffered from a lack of imagination, other than to sit Powell like sections in the underworld. And the long-stomped *Gulls* bring into music a poor return with *Two* *Islands* from *Mr. Pigeon*. (See *Humor*, *Humor*.)



## Rotterdam emerges as a major port of call

## Art film festival and market going from strength to strength

in *A Zed and Two Naughts*, by director/painter Peter Greenaway (two brothers, prompted by the death of their sister, launch into a frenetic search for meaning by studying time about evolution and doing photographic experiments on rolling animals). The film shot in Rotterdam (as is *Isadora*) is bizarre, mystical, and occasionally beautiful.

For the first time in Rochester (this year) there were prizes. A large jury instead jury broke up at least six directors and members of the international press was asked to select films in a number of different categories. The Rochester Awards for the most innovative film of 1985 went to Jessica Hahn (*Rebelle*) for *Rebelle*.

Clouse Larremore's employee Storch won the award for best documentary film about long-lived forest trees about recently on Dutch television, where a generated copy a corruption. The Clouse tested sent to Rijk Huz and Missa Vennig. Storch received the Post of Rijk Huz award for the best non-European film American film *Amsterdam* (The Forest). Finally the Dutch broadcasting organization VPRO gave the award for the best Dutch feature of 1995 to Clouse *Sevens* (Sevens).

Audience: *Openings during the festival were: Sat. 10:00 AM (10:00) by Polish director Krzysztof Zanussi; Sunday, 10:00 AM by French*

**Several thousand in Orlov Square's Perestroika**, awarded Best Chalky Artwork at *Exhibition and 2000 to be seen in the Sydney and Melbourne galleries*

Laundrette, the hit of the Edinburgh festival, and *The Cuckoo's Nest* whose director, Clio Miskimmon, was one of the festival's featured directors, with a complete retrospective.

Particularly interesting was the debut of young American filmmaker Rachel Houseman with *The Flower*, a simple story beautifully shot in black and white. The Awarded her some Dutch money in a kind another Dutch film this time about money attracted a lot of attention too. John van der Kuiken's outstanding documentary, *I Love Dollar Films* in New York, Hong Kong, Ginebra and Amsterdam, van der Kuiken's film looks at the way people handle money in a distinctly personal way. He interviews bank directors, currency traders and stockholders, shows

How the world is held together by  
invisible hands

Adriano Panizza's *Don Quixote* is a new feature by Dutch director Frits A. J. Rosay based on a scenario by his producer, Herman de Ruiter. It is based on Cervantes' legends about the struggle between creative and disordered, about sports, fatality and drought. It is set on the island of Cuzco around the ruins of the century made of the local language of the Indians with the traditional costumes and the music of the Andes. The film is a good example of the authentic culture, legends and legends of the Dutchman.

In *A Woman on Her Own*, Polish director Agnieszka Holland tells a gripping story taken from the lives of two Polish women. As the film has only been seen in Poland on a legal videocassette, the director regards the Romanians appearing as a sort of world premiere for what she sees as her most sensitive work.

Among the festival's international guests was Del Rader, who worked and lived with Orson Welles for more than 20 years. Not seeing public since Welles' death in October, Rader told the international press in Rotterdam of her plans to get the unfinished work of Welles — *The Descent*, *The Other Side of the Wind* and *Don Quixote* — ready for release.

As a sign-up to the trend, Sabatini also hosted the first Clinton Art, where users could be made co-production producers. Sponsored by the Clinton Foundation, Clinton Art attracted about 30 new national commercial offering firms and projects to 100 buying jobs listed. Within members and Group buying organizations and the over all testing was one of satisfaction, especially with regard to co-production. And that must have made M. Sabatini happy.

[illegible]



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potentially witty portrait of the absurdities of British society let down by the director's lack of music and over emphasis on the Jewish problem in the married bed.

For those in its scientific look at recent Hungarian history, see *A Landscape (The Disappearing)*, the first feature by photographer-collagist Csaba Horváth. The subject of a peasant led through the tangle of pits and postwar landscapes, Horváth's first long work with some two-dozen mingling of archive footage and historical material. Beautifully shown is a striking intent for cinematic imagery, but the work is often too elliptical and elusive for full understanding by foreign such viewers.

Peter Gould's 1991 non-linear, hissing recorded third feature, after *Apple* as a man (a *Process Day* 1989) and *Megali* as job (John Simon's *Self History*), is equally inventive and far more accessible. Like *The Wolf Dancer* it is a Hungarian absurdist comedy, focusing on the misguided vibrations of dreamers — here, a family who take a long unending holiday at Lake Balaton and

and up pursued by their right names  
in the form of a game that never  
stops in the wild, a crowd.

Billingsley, mounted and costumed to look like both medieval and astrophysical, it takes this degree at Boyle's previous films (and *Boys n' the Hood* in the middle), but it also shows a director with verve and imagination and provides more than an echo of the classic Kennedy school of music.

Come to the stage with *The Well Dressed and Sound Education* (which received the biggest ovation from the audience) and you'll meet a purely classical sort of the first shadow. On a late significant note, Glynnis O'Connor and Peter Onorati's young Strindberg also wing *Glow 11* (and *Black*) also provided several delights: not least the heroic play by its young cast and the

Even though established nations like the Middle East, Mexico, Russia and South Asia had nothing to spare this year (but it still does have wars in the pipeline) and the last has had problems raising interest, there was still enough to prove that—even in an off-budget year—Hungarian cinema can still hold more weather.

maintained per square kilometer than almost any other industry.

As if it proves so — and as a healthy reminder that the National school is still alive, despite signs of a shift to more “academic” works — this year’s surprise (open left) has come as I go back of a tiny production from the fall-term and sophomore class.

*Light Comedy: Jesse James and  
Famous People at Circus Academy's  
"See America" comedy. Palford  
City Hall, Dordrecht.*



1000

## Up and running in Beverly Hills

**1986 American Film Market hints that year-long slump may be over**

Pelicans' *Archie* film that was anything but down-right bad in its near Beverly Hills location. Despite many predictions that European buyers in particular might be inclined to go to Berlin or to Rome and wait for *Clayton* the American Film Marketing Association's report shows that the most dynamic markets in several years. Among the many nations still being poached were Australia in the wake of the US decline, an increased emphasis on video, and the opening of the market to non-members of the EFTA. However a not inconsiderable factor was the organization's move up from its old site in Miami to Burbank, and the fact that it was now addressing its efforts better.

Even the Bulgarians seem impressed by the new venue. "The organization of the APM was better than in previous years" said Michael Radovic from West Germany's Sarsider Films. The nation sentralized from behind about 200 film girls and bosses this year, and so did the buyers. The nation's a wonderful place," agreed Omega Entertainment's Fred Thompson.

"People wanted to stay in the hotel longer and do business,"

Indeed the subject of much plithy business this year was Microsoft's new action-adventure's *Indiana Jones and the Temple of Doom*, with Intel's Celeron 333 and Gateway's HomeEdge G4100 considered the closest things to hot titles. And while there were no must-buy or blockbuster titles, did appear to be an ample enough supply of solid product to satisfy even the most highly competitive gamers.

For the most part, though, the major producers/distributors in Malaysia, Gerson and PSC, which entered output agreements with overseas distributors spent the market providing new product and fine tuning previously negotiated contracts. PSC, which recently changed its philosophy from sole production to joint ventures, had

particularly active market structure, including output arrangements with foreign distributors so as to provide the same quantities, but on a flexible, barter-like basis.

The printer produces runs on the 35-in. hard, ammonia-hard engraving, which eliminates the first proof run to the plate and the up-front commitment. In support of the move, the APFA expanded its Los Angeles facilities by constructing a guest pass policy. These tickets, priced at \$105.00 per day (\$250.00 for the duration of the market), brought many unaffiliated filmmakers together with established distributors affiliated or moving in new projects. While new clientele took some time to get used to the new space, all parties seemed to consider the experiment successful.

Concerning the use of chemicals of mass and their spread, the APFA has found evidence of new chemicals.

It was a healthy market this year, says Alet de Vries, the Kottbus. The increase in participants from Scandinavian countries and New Zealand was particularly significant, and more than offset decreases from France, Germany and the UK. In all, attendance climbed by 40% over 1995 to a total of 2,683. With the addition of the 1,680 attending the London Expo held in the Hilton Ballroom — virtually a market within a market — the fully eventful day is over.

British, Spanish and Scandinavian buyers in particular were lured by the concision, strong home video thrust. In fact, 1985 marked the emergence of the JFM in America's first book-to-video market. (Roll-

TV syndication and home-video deals (including such gems as *Madison*, *Californication* and *Entourage*). Home Entertainment was on its knees May 16 to settle the lawsuit, which charged that the firm had entered into a "series of oral agreements, with intent to defraud and injure," involving video rights distribution with various artists. The firm, entered into that country's first out-of-court settlement with an American producer when it purchased with Linn Records the threat-ridden *Yellow* and *Home* video rights to all forthcoming releases.

But a win of all things (the Norwegian contingent that appeared to be the leading pack for this year's Market Awards by declaring theoretical attendance as home) the country's distributors competed aggressively with one another for the inevitable product. According to one saleswoman at Svenska Pictures Jena, filming the intense competition actually resulted in some of the Norwegian buyers paying 100 to 120% more than the product was worth, but that's

Indikator	Yes	Ambojokor	Ambojokor
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*Johnny's* endgame (*Empire*) does a pretty slick and white-hot period of two years, opens like the worst example of a talking-heads documentary but develops into a moving portrait of a doctor's dilemma of whether or not to abort her child by a married man. Involuntarily played by the three main actors (especially Elizabeth Gold as the doctor, our herself), it is decidedly a festival or TV movie but packs no less excitement about life at that.

Downloaded from <http://ajph.org/> on November 10, 2015

For its part, part the money offered for video rights, none the less, just what it sought acquired 1995's selling point for all rights in the most highly competitive television. And as producers continued their recent tendency to negotiate separate deals for theatrical and television rights, the industry has seen a number of distributors empowered by exploiting investments in a variety of projects in development. "By doing that, [Admittedly] Gaumont's *Paris-Atsugi* [the Poppo] we can place in the market not just live theatrical but from video and TV — all we the producers in it, making up 50 percent of the overall cost of the movie, we'll be able to make our money out of it and it'll be a success story in 97 and 98."

On the whole I think people came to buy, noted Shapao Enko, former President Long Shapao turning up in the market. They were much more aggressive than at MIFED and I think this will carry over to China and the rest of Asia.

Induced by market's end there appeared to be few losers (judging from the silence of most of the party's party). Except those who've already earned back several sets of devalued banknotes.

The King's Road's Stephen Fried said he had been very close to winning last year's election but was snatched at the last moment by a coalition of parties which can be equated to the Congress. Although moderate conservative reports of this success are subject to a variety of interpretations, the APN clearly indicated that the new government will be a coalition of forces from all year-long camps.

Some kind of government was started in January 1975, but the ultimate verdict will be whether that government can deliver on Congress. It is clear that previously, the APN will have been

1. *Journal of the American Medical Association*, 1997; 277: 1001-1005.

HB. For details of Australian reactions to the AFM, see the main news story on page 11.







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## Colorfilm







# Positive action

Bob Merritt, playwright and screenwriter

"The best way to change non-black (male) perceptions is for Abongile to be their own interpreter of a modern reality. We need to be the generals in a peaceful cultural revolution." Merritt, playwright/screenwriter Bob Merritt.

It's a theory he has put into practice several times. Merritt was the last Abongile playwright to have a play (The Catechism) published and performed; he was the "second" and director of four an Abongile actual and performing center in Harlem and he is the last black screenwriter to portray his people's plight in feature films, including *Shoeshoeshoe* (made with funding assistance from the NAACP).

Merritt's formula is one of artistic pragmatism — he is an idealistic realist involved in a vision of cultural renaissance — and it was this positive strategy that prompted him to write The Catechism. In 1973, he found that a rising black American middle class was attacking a playwright, controversial and had expressed an interest in reading some black works (and, only to be told that they didn't exist).

Merritt took this as a personal challenge. He openly investigated how much time he had justified and of the contemporary and figured he could just about make it. He didn't let the fact that he'd never been to a positive act be a deterrent.

The Catechism was written in ten days, has completed several successful seasons locally, and received standing ovations at the 1982 World Theatre Festival in Denver, Colorado.

Merritt applied a similar spiral to his involvement with black schools, providing Abongile with an existing alternative to public and the ACTC. He openly submits to trading on the political climate for funds and is rather proud of the non-dist, open door system whereby first in last (desires) is the policy.

Here we can build a renaissance of our future, he says, "but first we need to work on the students' confidence and discipline, which are the result of spiritual and psychological genocide over the last 200 years."

The idea, though, is not to create a ghetto subculture, but by a process of self-education to develop self-worth and creative talent. I can't say as a member race, not a spirit, we can plant the seeds, but the next generation will reap the harvest.

Intense historical roots and peer pressure are at the very heart of *Shoeshoeshoe*. Merritt's second

feature would be the perfect "white girl" *The City's Edge*, which he did in collaboration with Sam Gurnell. "It really was a preparation for this, I received a huge reward."

*Shoeshoeshoe* he described as a sort of *Blackfish* *Abongile* vs. *Abongile*, focusing on the relationship between an Abongile (played by screen newcomer David Kennedy) his white wife (Beyon Lundy) and their son. Twenty-five years after the marriage breaks down, Gurnell (Kennedy) attempts to re-establish contact with his son and to teach him about his heritage as an Abongile.

In their world, the school covers new ground: it depicts a white character who attempts to come to terms with himself and society's existing values. It is set in a contemporary urban context and is told from a black perspective. "It does not depict a negative cultural stance," says Merritt. "It shows the character on a journey — physical and spiritual — which ends on a realistic compromise. He is in a new situation, he can't integrate fully with the blacks or the whites, so

ultimately it is a matter of coming to terms with himself."

Merritt took the generous attempt to depict Abongiles in feature and writing black content from white records; the protagonists were stereotyped or sentimentalized or just plain blind. For instance, in *Stone Boy*, the Abongile presents no viewpoint, either. He is seen in the background as a person and a kid. On *The Ghost of James Beal* (which there is the single negro seeing his parents' misery with an eye) I didn't see any reflection of myself or anyone else in the film. As for *Where the Green Grass Grows*.

He laughs, as a loss for appropriate words.

Merritt's own work deals with the complexity of modern reality — the fact that the more character develops in a political manipulation.

Here into medicine  
I have two souls  
I can fight alone  
The mother can glow

Merritt now feels apprehensive about the final product, however. Certainly, the \$1.25 million drama has an impressive creative and technical crew, headed by director George Ogden and DOR Peter Levy (who shot *A Fantastic Day*). But it's a performance drama, and I really wanted to direct it myself," Merritt admits candidly. "I had started the movie in 1981 and 1982, but it was a while when I applied for script development money, but then I got sick of putting it. I realized that to get the funding I had to allow someone with a track record to do it. Not that I was incapable of it. I knew that with an experienced director, long run, in terms of getting performers out of blacks, I was highly qualified."

There were other factors as well. The Catechism had been a long and meaningful task and I didn't want to be 130 before I got my next work done. So, I was prepared to hand over to George Ogden. Why not? He had worked together on my play when he directed it at the Bronx Pavilion in 1978. He had a soul, he is open to ideas, and he understands blacks. I don't know any other director who can relate to them the same way. He's taught drama at UConn.

Like other writers who relinquish control, Merritt had doubts. "I only had second thoughts, and even second thoughts are not good. I had to let go of my self-contradiction. I was genuinely worried that we'd end up with a white person's view in black skin. And George works very differently from me, helping much more on camera people."

He *Shoeshoeshoe* focuses on a black in a predominantly white world. Merritt's next project, *James Beal*, "I really want to see the way" — will be set today in a black world, using an Abongile crew. This he feels should strengthen his claim to direct. And next time around I direct the film, I won't be about blacks. With as few films presenting our perspective, there's too much at stake. I can't afford the possibility of misrepresentation. There's been too much of that already."

Mary Collier









# A FISTFUL OF KOALAS

by John Baxter

Water Harley Griffin, sometime teacher of Frank Lloyd Wright and architect of Canberra, also designed some parts of the Sydney suburb of Castleknock, including an incubator in plastered neo-Aztec. Today, restored, it is a restaurant called *Debat* (shh! *The Incubator!*). We Australians take a perverse delight in calling a spade a bloody shovel.

I mention *The Incubator* because it lies between the harbour and the home of Paul Hogan — Hogan, who worked on the Sydney Harbour Bridge until he was 30; who capped a TV talent contest, made fun of the judges and ended up a star, whose TV commercials for the big, broad, friendly land down under identified the tumbler figure, and who got eleven minutes of 60 seconds just to talk about his home country.

Hogan, the little black with the blue eyes — "Hogan" to his mates (who seem to include the entire male blue-collar population of Australia) — has just starred in his first feature film, an 80 minutes comedy/romance/adventure and, in Hogan's words, "biggest movie", called *Crocodile Dundee*.

Hogan looks older than his picture, swarmer. The brown curls down on either side of the cheek-blue eyes, including the texture of a haystack in reverse. He is 43 or near enough, a five-child family man with a present mover in the front yard and his house in the turmoil of renovation.

There's something of the country homestead about the Hogan home — an 18th-century solidity, updated, not to the right, but to the left. Hollywood used to live in something like this style, only for them it

peeled through bedroom doors, Elvis memorabilia and a pile of stuffed koalas.

Elements of the family tricked in through the hour we have to talk. Most, including his early-teenage son, Septi, announce their arrival with a yell of "I'm home!" and a slumped door. The more beyond his back window is a stark swamp of the coast, accented the below by a beach that, today, is just grey but, on a better day, must gleam gold.

Down street a Palm Beach, where the other movie people live — the "western" who, as Hogan will have it, are raising the Australian film industry with their self-indulgence. These windy heights are for sophisticated people. People who don't huddle about. People who know what movies are for. People who call an incubator a bloody incubator.

"My old man was a snigger," says Hogan. "A professional snigger, but he's been dead a long time. There's no film-makers and no entertainment in my back ground. I was never a film buff, nor had any desire to make films or be in show-business until I was 30."

What did he do until then? "Aw, you name it. . . The last proper job I had was as a rigger on the Sydney Harbour Bridge. After I left school, I was an apprentice snigger — a terrible job, the absolute glib, black and grubby and hard work. It was like working down a mine, only worse, because it got up to about 140 degrees every afternoon when you pour. That was the worst job I ever had."

He left after eighteen months. "After that, I worked for the Railways, the Water Board, a flour mill, Tinopagan, the shavers, the abattoirs — just about the spectrum of the blue-collar world. Jobs were easy to come by in those days. I had three jobs in a fortnight on one wage."

At 21, he took a job on the Sydney Harbour Bridge and held it for seven years. "I had no theatrical ambitions, though I might have been a good hickler — good with the odd smart remark." No snigger heard! No character in pursuit? No slapping about with the TV? "No."

What about the movies? Did he go to the movies? What's the first movie he remembers? For the first time, Hogan's voice rises out of a monotone. It's almost as if he disbelieves the question.

"I wasn't a movie buff," he starts slowly, setting the ground. "Tarzan's Savage Fury or something like that was the

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**"Tarzan's Savage Fury or something like that was the first thing I ever remember seeing. Might have been a John Wayne western. And lots of Elvis movies and James Dean movies"**

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first thing I ever remember seeing. Might have been a John Wayne western. And lots of Elvis movies and James Dean movies."

He swings to the subject. "That was at the Glenville Cinema. In those days, there was the Crest and the Castle, too. There were three cinemas in that suburb, so there were in all the suburbs. I went to the movies every weekend, like everyone else." Saturday matinees. "Matinees as a kid, then Sunday nights or Friday nights, or during the week when you got older."

"It was a social event then. You always got dressed up to go to the movies on Friday night. You went to the pub and had a few quips ones first, and then you tried to get onto a date. It was a social contact centre in those days." In his club act, Hogan has joked about the rituals of morninggrog, chocolate-coated soaked almonds (for you and girl but, for the second string, just a telephone bag of "Conversation Lollies" — scented pastel plaques with my memories like "Do you really love me?").

"Saturday night, Sunday morning, you were with your girl, if you had one, or your wife or whatever. You got a little bit more dressed up. And, usually, you had to book. Even at Parramatta and Granville, the Rose and the Civic and the Castle and all those cinemas — quite often you couldn't get in if you didn't book. They were gradually replaced in the late fifties, as rock 'n' roll took over the country. Until then, the movies were the social means of the suburbs. All that's gone."

At 21, Hogan said he had no ambitions to get into movies, TV, the stage. "I was looking at politics, the Trades and Labour Council. I was a union organizer for the Federated Ironworkers. I would have liked to be William J. Macintosh. I went into television instead."

The talent show, *New Power*, had been going for eight years when it attracted Hogan's attention in 1971. "Mostly

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**"There's such a lot of wankers in the Australian film industry. More so than in television. And there's a lot of wankers in television"**

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was modified Mission. There, with everything else restricted to dark wood, slatwork, it's pine and teak and heavy woven wood. A Chinese panel of cotton in a lugged and braided frame decorates the living room, but the breakfast room is a cluster of wicker chairs, hanging dolphins in white porcelain and, upstairs, glimpsed



Paul Hogan, who hit the big time via *New Faces* in the early seventies (he registered as a knife thrower and tap dancer, then proceeded to send up the show), has now hit the big screen with *Crocodile Dundee*. And not before time, he reckons: the Australian film industry needs him.





# A FISTFUL OF KOALAS

because it was terrible. *New Faces* went for 30 years and never discovered anyone. They'd always give the prize to a tap-dancing kid or a cello player. You never see a tap dancer or a cello player with their own show on television.

"They'd never introduced the song business, so they'd have these poor, innocent children look out there, thousands of audience, [singing or whatever], and they'd go, 'You can't handle this! And then, the so-called professional entertainers would crush these world-be talent, and usually send them off to tears. That's what it was all about. Let's humiliate the amateurs!'"

"It was just one of those things where you are around at work — this was actually on the bridge — and suddenly you, 'Yes, someone should go on and take the monkey out of these people, you 'em down to size.' It's always 'someone.' So I said, 'All right, I will.' So I did."

Hogan described himself on his *New Faces* application as "a tap dancer, multi-thruster and troupeur artist". But, the comical he got in front of the camera, all he did was show a few knees arched, then zero in on his real target. "I started out having a go at the actual show and the way they ran it: the people who sat up there and misbehaved, whether you had any talent or not. I proved the audience of how much talent they had themselves."

How did they take it? "Not too good. But they had to pretend they liked it. I knew that. There was no way they were going to snuff me out off the stage in tears. And I think the public knew that. And so, whether I was funny or not, they took to me."

"What about the camera? Did it bother him, as a non performer?" "It didn't worry

Carson. After "I started doing the *Wilsons* show for *dislike* silver while I was still working on the bridge. Then I woke up one morning and discovered I was a full-time professional."

Hogan hit the club circuit, standing up to crowd-cries named as prizes and beer — an indication of which kind this man has contributed to his phenomenal success) he had, until a year before, been a star. He was tapped for TV commercial, becoming *Forster's* lawyer in *Brown and Winfield* capricious in Australia. He told *Australian*, "I looked like it needed a holiday and suggested Australia as the place to take it. He launched his own TV series in the seventies (they've not back to a couple of comedy specials a year).



Three-month Hogan's acting debut, in the improbable *Her Cherry in Austin*

Elected as quarterback of the burgeoning color trend, he was named in the lights of the by the brightly-singing Clive James, who caught his act at the St. George Rugby League Club in 1977. But James found him "excessively boring, with no idea of how to work his material. His sentences were short and his voiceless. The impulsive fast-talking of Barry Humphries for just couldn't match." If this worried Hogan, he didn't show it, though he's no fan of the films. Humphries co-wrote with Bruce Beresford, based on his comic strip about upstart Australian Barry McKenzie loses in Europe. Says Hogan: "Barry McKenzie's your repulsive Aussie with two chips on his shoulder, let loose in England to throw up and urinate a lot and do a lot of bodily-funorous comedy."

There's a case of *Bacon* in Mick 'Crocodile' Dundee. Hogan's voice reaches a new pitch of enthusiasm. "This guy's got class." The idea for *Crocodile Dundee* came to Hogan in New York, before his TV commercials for the Australian Bureau of Commerce made his face familiar to all Americans and gave him the believability to feature in a film — which, of course, is precisely what they were intended to do.

"It's a culture clash. It's a comedy and a love story and an adventure, probably in this order. It's basically about a guy who was raised in the Western Territory, the great wilderness of the western world, and has never been anywhere. He almost went to Darwin once, but it blew away. He's a crocodile preacher and a hardheaded dynamite fisherman and what ever else, and he ends up in New York, confronting society, confronting exhaustion."



Mick Dundee got to New York, fairly mysteriously, because of a woman. New York reporter Sue Charlton reads a report of his exploits (thwarting a crocodile attack and dragging himself, bleeding, back to civilization) and sets out to find him. They meet, they fall in love, and Sue transports him from the jungle he lives in to the people he lives in. Mick does more than hold his own with the toughest New York can throw at him.

"There's a lot about Dundee that we all think we're like, but we're not, because we live in Sydney. He's a mythical outback Australian who does come to port — the frontiersman who works through the bush, pecking up snakes and throwing them into, living off the land, who can ride horses and chop down trees and has that simple, friendly, laid-back philosophy."

"It's like the image Americans have of us, so why not give them that? The Americans have been creating folk heroes for years. They made folk heroes out of villains. Billy the Kid was a primitive, drunken, misanthropic, who went around shooting people in the back with a shotgun. When they made the movie, Paul Newman played the part. But we've always been desperately short of folk heroes in this country. Neil Kelly is probably. So we the backcountry. So, I thought 'I'll make one up, a typical modern-day cowboy kid, and set him loose in New York.'"

At \$15 million (\$100 million, at a time when the average American feature costs double), *Crocodile Dundee* is in some ways a modest effort — and, for Hogan, a family one. Producer John Cornell also produced Hogan's TV shows and commercials. Director Peter Faiman directed them. Hogan co-wrote the script with his regular collaborator, Kim Sturges.

So weeks went upon working out of Julie, an abandoned vacation mining camp on Andrew Lund's Kakadu National Park, with an additional week in North Queensland, near Cloncurry. The day town of Melkay, between "Wulkoolah Creek", Dundee's home town. There a further six weeks in New York.

"I'm glad we did it at that order. Our shoot in Queensland, we'd drive 80 miles to a location and, if we sat in a car on the way

**"New Faces went for 20 years and never discovered anyone. They'd always give the prize to a tap-dancing kid or a cello player. You never see a tap dancer or a cello player with their own show on television!"**

me. I had a purpose. My purpose was to cut down those people who were sitting up there, scoring points off kids or old-age pensioners playing the one or middle-aged housewives who'd always wanted to be opera stars. They couldn't do anything about it, so I went in as self-appointed champion of the underdog and ripped into 'em."

*New Faces* exhibited Hogan to his parents of the decent folks who wouldn't let the old puggies were that when they had earned their rank. "I think the viewers know that it didn't rank, that I was just having a bit of fun. No amount of smiling could do me any harm. I think people identified with that, or cringed at it."

But the judges had the last word — a fact that still seems to rankle with Hogan. "I didn't win. They had votes finally, and I was all the way through in the end of the year. But I got beat by a fifteen-year-old cello player, which was so typical of those silly contests."

With *New Faces* over, Hogan found he had a following. He was invited by Mike Wilkes to appear regularly on his *Irish*, a





Hopkins star with a baller. *Wages* as Michael J. Crocodile Dundee and Gaelle Anderson as the New York reporter, Sue Charlton, in *Crocodile Dundee*.

back, we'd know who was in it. Then we went to New York — Times Square and Third Street — a hectic system, the most opposite of what we'd experienced. You didn't know the people two feet away from you."

Raising money was not a problem, says Hogan. The production was underwritten early on by Morgan Stanley's, without even the now almost obligatory entry-out of a private. But they had "a little bit of a problem" with Disney as the subject of importing American actors, Linda Korbman. "I told them, 'We're not wandering around the outback making an Australian telemovie. We'll be on location in New York for six weeks. We're going to be covered by the media while we're there. We'll look absolutely stupid if we said, 'Here's an American girl. Of course, she's an Aussie, but she does a good accent.''" That's just as approving to the Yanks as when we watch *"A.I.W.I.W."* and see a Yank doing a bad Pomeroy accent and saying he's an Australian.

"Anyway, we didn't want someone just doing no record. You just couldn't do that. The story was about a New York lady and an Australian man. You'd go to have a

**"I'm expecting it to gross millions of dollars around the world and I'm planning for it to be Australia's first proper movie"**

New York lady. We didn't even want a Hollywood lady. We got a New York actress, someone who actually lived in New York." Equity fought the case through a series of appeals, then (according to rumors) gradually signaled acquiescence by simply not turning up for the final hearings.

Hogan has the father's quiet pride in his film — and glinty of business for its per-

ceived opposite. "It's a very good movie. The movie is exactly what we set out to make it. It's a piece of entertainment, occupies entertainment — a proper movie. I don't know if it will win awards or anything. I don't really care. But I expect it to gross millions of dollars around the world, and I'm planning for it to be Australia's first proper movie. I don't think we've had one yet — not a real, general-purpose, successful, entertaining movie. You name one."

*The Man from Snowy River* is the one they usually quote. I quote a. "Well, that was hugely successful in Australia," he acknowledges. "To be that successful in Australia would be very nice — though there's not as many cinemas here, so it might be hard. But the story of a boy and



This is your Jimmy McGovern and David Gulp. McGovern is *The First Nighter* store.

his horse in the wilderness with Kirk Douglas in a dual role didn't exactly have them flocking along to the theatre in the US and around the world. I don't consider that to be a standard. What I consider a standard is pictures like *Shogun*, *Barb to the Future*, *Every Which Way But Loose*, *Remember the Name* — what I call proper movies. Movies that don't win Academy Awards, but people flock along in their millions to see them and come out saying, 'Wages' that terrific.' That's the kind of movie I want to make. *Crocodile Dundee* is a polished picture, you came out of it with a smile on your face."

"The Australian expects a movie something like us, that used a big commercial success if they're going to survive. It's so bloody expensive to make films now, and so hard to get investors, that unless you make one or two movies that really make a lot of money — profitable, commercial success around the world — then the industry will die."

"Because there's no money in the art film. We don't have the budget to make *The Winds of War*, so we make *Brother Midnight*. It's a good story, but when the money changes over the hill, those dollars of art? Theatre owners won't put that on the big screen, regardless of the merit and the value that's in it. I want to make a proper movie that's appreciated as a movie, not just good for being an Australian one, coming up to the Comedy art cinema, that directors can get excited about. I just want to make mass entertainment for the public: big screen, big sound, genuine reaction without commercial interruptions."

"If you have a couple of big, big, commercial success, you can continue to

make those uniquely styled Australian sort-of art pictures, if you like. The *Phone at Myopia Road*, it's brilliant. Cover type of things. They're got to be subsidised by something, because they're too expensive and they don't pay their own way."

**"Probably the government shouldn't be involved at all in the film industry anyway. Who needs them? They clutter up the place half the time"**

What about government involvement in film, and the argument that film shown to discriminating (if mostly academic) screens are good for the image of Australia — the underclass, not main-on-main philosophy? "It's like the romance about film promoting tourism. Nobody decided to go on holiday to Italy after they saw *A Father of Lies*. If you make a movie here, no matter what it's about, it doesn't attract tourists. Probably the government shouldn't be involved at all in the film industry anyway. Who needs them? They clutter up the place half the time. And, if an industry's worth persevering with, it should hold itself up."

But perhaps a decade of government funding has destroyed that instinct. Can people still go out and raise money on their own for films? Hogan fights. "Well, obviously not. There's such a lot of money in the Australian film industry. More so than in television. And there's a lot of money in television. There are people making money like flies that are about nothing, and that, because the public doesn't like them, they want off about how it's too slow for 'em or it's going over their heads."

"You had yourself that you can go off with your little film under your arm and walk into any of the international theatre chains and say 'It's an Australian movie' and they're going to go 'Oh, wow! Let's have a look at it.' They're more inclined just to shrug. Unless they've got a little someone chosen to Los Angeles, where they go to end up on Home Box Office. Where'd I be *Academy*? Three o'clock in the morning on Home Box Office. And, boy, was it miserable. I was glad it was on at three in the morning."

What if *Crocodile Dundee* goes the way of *The Changeling* last, another attempt at a proper movie that isn't short? "My career won't be at an end. I'll just make some specials for American network TV, which I have an open invitation to do."

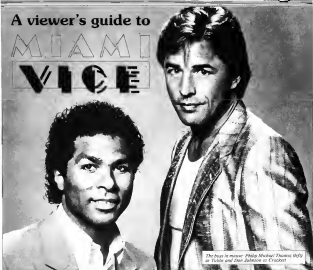
Television made Hogan the star he is. It even landed him for a dramatic career by giving him a cry-out role in the miniseries, *Amos*. But, though a star he is, television, it is, ironically, TV which has made increasingly remote the possibility of continuing a proper feature-film industry in Australia. And Hogan recognizes this. "If you don't have the big commercial success here and there, then all your technical people — our behind-the-scenes people, who are so good — will go back to making TV commercials. They won't be able to afford to stay in movies, and the film industry won't be able to afford them, either. They're too expensive now. They'll all be fleeing the enterprise within in the week, and back commercial."



# Florida key

A viewer's guide to

MIAMI  
VICE



The duo is mayor Philip Michael Thomas (left) as Tubo and Don Johnson as Crockett

Rick Thompson ruffles the surface of TV's most glamorous cop show

*Miami Vice* is a dual-bara show: two elite detectives, one white, one into his thirties — Crockett (Don Johnson), the other black, younger — Tubo (Philip Michael Thomas). At the outset, their immediate social tensions in the "vice" unit preceded over by a Cuban Rodriguez (Kingsley Porter from *Beverly Hills*, playing gritty and straight). Their colleagues include a Hispanic woman (Isabella Sanchez) and a black woman (Gloria Brown), whose character arcs don't get used very often. There is also a weird Matt-and-Jeff pair in Hawaiian shirts, Sam Swick (Michael Talbot) and Larry Zoo (Robin Davis), who usually function as a kind of lazy relief. Crockett seems to have a continuing casual affair with the Sanchez character.



Some television is comfortably divided between anthology shows with no continuing characters from week to week — *Police Story*, for example — and shows which are concerned with establishing their own "family" of characters. *Miami Vice* — like *Midnight Blue* (or *Providence*) — has a continuing matrix of questions, characters and events which stretch and build over time, but each 48-minute unit must solve the forced problem of completing a narrative. While the plotwork goes forward, however, the series presents its family and defines their characters and relationships, ordering them against two codes: the one-off problem presented in each plot, and the continuing relations between family members.



American viewers may have a bit more difficulty appreciating the continuity: the two-hour pilot episode was never screened here, elucidating any details of personal history it may have provided (though, given the show's tendency towards despicably permanentness in this area, there may not have been much there anyway).

In the fourth episode screened here, *Miami Vice* jolted our perceptions. The assassination of Rodriguez (the cook's bullet for Crockett) created an unexpected Odyssean spiral in the series's always clumsy mental health: the "lunatic" no longer had a "father." Two solutions were offered. First, *Miami Vice* opens out two new occasional characters in full comic mode and continues a policy of ethnic prominence. Both were

Revenge of terminal angst on the other.

The second way in which the series responded to the family crisis — the 'Death of the father' — was, of course, by finding a new captain, in the form of Edward James Olmos as Carlos. Olmos is neither Hispanic apart from here and there, but signs of his Castilo characterization are clearly to be seen in his first moments as the dramatic patchwork manipulator in *Zero Star* (which Olmos read on his night television here about once a year). Olmos holds the show together in several ways, one of them being by going against its grain. *Miami Vice* is a series noted for as up-to-the-minute wardrobe (dark caps clad in immaculate beige white dragger pants, or Italian suits and jackets). This is a point that has escaped no one, least of all Cherry Trueman who, in a *Screenplay* strip that appeared in last September's *Australian*, has one character exclaim (while watching the show): "Oh, no! He didn't actually fall down in those dragger pants, did he?" "No, dear," comes the response. "The pants have a secret device." Castilo, however, has only one outfit: a nondescript single-breasted suit, white buttons and tie (and perhaps as a concession to pack-animals) a coat, thing black to with a light knot.

Castilo's place in the series was quickly confirmed in a two-part episode, 'Golden Triangle', in which he lost his wife, and in which we learned more about his past than we knew about the freer-living hero. Castilo radiates intensity while doing very little. He never raises his voice, makes only the faintest of gestures, and lives by the book — the Law — in a pre-post-modern world like it, in fact, dead rules and dead right, presenting Authority as Fact. He seems to know all about the various forms of death, and represents them impersonally. He has come to terms with the amnesia surrounding his underlings' fates; it seems, we have a cop in a TV cop show who knows what those shows are about.

Crocket and Tubbs don't know. They have identity problems — something built into undercover police work. Crockett and Tubbs are repeatedly called upon to assume



their wits in the criminal world, acting [out] at moments, then switching back obediently again at the conclusion of the show. They make perfect crooks (ironically, it's their job). But, having it both ways, they sometimes have it neither. Multiple identities involve deception, and deception usually involves deceit, not to mention excluding conditions. The first episode of the series screened here involved an old colleague of Crockett's — a federal, not a local cop — who had reached arrest point. He'd got so far into his undercover identity that he could no longer see out the various parts of his life — a customary risk indeed for a character heading for burn-out as that is Crockett seems to be.

A subsequent episode doubled Tubbs's problems in this area. What we know of his background is that he is not a Floridian, and that his partnership with Crockett began with the series, as a result of his problems as a New York cop watching his brother getted down by a big drug trafficker. The trafficker returns in a later episode, outrageously denigrated by *Stereo and March* import, Paul Michael Glaser. In that episode, Tubbs must get close to a woman who travels with Calderon, the trafficker, but whose relationship to him is not clear ("Who is she to Calderon," Crockett asks a witness "well, mistress, brother?"). Too late, after Tubbs has fallen in love with her, it is revealed that she is (judiciously, discreetly) his daughter. After the death of her dead father — Crockett, not Tubbs, does it, with the daughter watching — she confronts Tubbs with some of the moral problems of what he has done, while Tina Turner's 'What's Love Got to Do With It' overrules the dialogue track. Crockett looms into the foreground, puts an arm around Tubbs, and says: "Let's go home!" Which they do, smashing through a bounding gate in an over-moat, open, semi-stagnant powerboat.

In a later episode ('Evan', directed by Rob Cohen, what we are beginning to regard as the unofficial and supposed successors of Crockett's past provides modern former colleague not too sure which side of the undercover line he is on. What is clear is that the cop, Rene, is gay, and that his slant on Crockett's past is personal as well as professional. The episode begins with him seen in a barroom to start a row of female transgression, and ends with Rene taking a bullet for Crockett and dying as his boss (Crocket's) puts snowflakes down by snow, like the national debt of a small nation). The episode ends with Rene's face — the release of death — and Crockett's face: confusion, anguish, hurt. Following out of the black bath-pond on the outer-line of the screen, Tubbs, in dark grey, still standing, just a



one-act. The black character, the Noog Man (Charles Burnett), is verbally and sartorially manic, making us uncomfortably fast out of movies to match his disco-rap dialogue. The Hispanic character, Mariano (Charles Ferrer), is a funny, calm source of Arthur (Mickey-style) misadventure, in his more relaxed (if slightly indignant at the interruption) when caught red-handed in petty crime. When these characters occur, the narrative always involves their being used by the police bureau, and the moral problems involved in this are always articulated in discussions among the police.

Only one of the episodes seen here has been completely infected for comedy: 'Made for Each Other', directed by Rob Cohen. In it, Crockett and Tubbs are removed entirely, putting the case in the hands of Swartz and Zito. They in turn employ both the Noog Man and Mariano in a story that has three been Swartz and Zito exchanging a girlfriend, the Noog Man marrying a stripper, and a kidnaper from the world of crime while misadventures childhood times him with the obsessive need to buy a yellow and purple polka-dot, concrete-mixing truck. But, while 'Made for Each Other' may be interpreted in its comic language, most episodes have spaces left to be filled by play of one sort or another.

I mention the comic attitude in *Miami Vice* because the minutiae of the show is a long way from humor. There is none of *Stereo and March's* 'Prozac, turkey' aside from some well-timed TV-age dialogue, as a feature of Crockett and Tubbs's cynicism and their aggressive posture towards the world (and to provide explicit non-verbal images of comic violence). *Miami Vice* is one serious show. This is not the locker-room camaraderie of the aforementioned *Stereo and March*, on which several (like show's producers, directors and writers here may claim) these people are wound tightly into a mass whose police are Old Testament mythology on the one hand, and the accompanying Mootenau's



different personalities. Tubbs can handle this because he speaks American, Jewish and Spanish — and, maybe because, in the walking part of Miami, it is assumed that black people have more experience at adapting and at putting for something they're not. Crockett, on the other hand, believes constantly in himself, but on the other side of the law. He rarely gives a false name.

Undercover cops don't wear broad-brimmed uniforms, and don't begin with a flash of the badge and an assertion of authority. They have it both ways, spending most of









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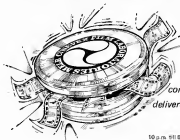
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*Australia at the 1986*

# CANNES



*Cannes International Film Festival*

Devil in the Flesh  
Emma's War  
The Empty Beach  
Felix Green  
For Love Alone  
From  
The Fringe Dwellers  
Gang Sane  
Hysterical  
I Don't See Sentinels  
Jerry Blood Me  
Kangaroo  
Malcolm  
The More Things Change  
The Naked Country  
Playing Death (Elle  
Rosal  
The Night-Road Man  
Sherlockholmes  
Spirit Chase  
The Still Point  
A Street in Rio  
The Suffer  
Twelfth Night  
With and Sans  
Wunderbar







"A simply fine story" — *Rebelle Ruggert as Cole in Castles*.



# Cactus Flower

in cinema, especially European cinema, there are certain faces that seem to represent a whole generation of films: Gianna Maria for Italy in the fifties, Jane Cherrie for Britain in the sixties, Hanna Schygulla for the late seventies in Germany. And Isabelle Huppert for the same period in France.

Huppert is the star par excellence of that period of reserve restraint, which saw the French cinema finally abandon the death throes of the new wave and emerge hastily into the period of uncertain identity from which it has yet to emerge.

In the film she has made with Bertrand Blier, *Bertrand Tavernier*, Claude Genta, Claude Chabrol, Muriel May, Jean-Luc Godard and Joseph Losey, however, Isabelle Huppert has exhibited herself as more than just the face of a generation (twice — vide *Madame* — can sometimes be a question of almost random selection). Huppert's pre-eminence comes from the disconcerting intensity of her screen performances. Neither *Mamma* nor Schygulla nor Huppert is beautiful in the traditional sense (and Chabrol's real beauty is actually at variance with her swinging doll-like image of the actress). But the camera transfers them all — a fact to which Steven Soderbergh alludes in his book, *Final Cut* (enclosed elsewhere in this issue). Each was actually convinced that she had "a face like a potato"; on screen, however, he was amazed to find she was "incandescent". If he had done his homework better, he might not have been so surprised.

Towards the end of her latest film, *Paul Cox's Cactus*, there is a scene in which she and her lover (Robert Munnay), who is blind, are alone at the end of St Kilda pier. Finally, he asks her a question that has long been hanging: "Are you beautiful?"



The far country: Huppert in Michael Chabrol's *Robert's Girl*

## Nick Roddick talks to Isabelle Huppert, star of Paul Cox's *Cactus*.

No, replies Huppert. . . . "pas vraiment" — not really. If there is such a thing as cinematic (rather than dramatic) beauty, it is exemplified by that scene: a statement perceived as true, but denied by the entire context of the film.

The film movie in which anyone noticed Isabelle Huppert, then seventeen, was Bertrand Blier's *Les vacances* (*Midway*, 1971), a jammal bar rather unpleasant film which, if nothing else, marked the definitive end of the action in France. "It was an

important film for a whole generation," recalls Huppert, "who were sort of right-wing anarchists. I was at school in May '68, but I remember how we all believed in collective revolt. *Les vacances* was a glorification of individual revolt, and it looked at sexuality from a very comic point of view. It launched Depardieu and Dewaere."

— Patrick Dewaere, who recently committed suicide. "It launched me, too, in some extent. Although I only had a little scene, it was a scene that people remembered, because it was *really* evident." Is that scene, Huppert, a seventeen-year-old from a good family, joins up with the two transients, Depardieu and Dewaere. She helps them steal the family car, in return, they follow her — jealously, the film would have us believe.

That, and another small part in Yves Boisset's *Capitaine Lajoux* (1975), got her noticed by other directors. And, although she has since worked again with Blier on *La femme de mon père* (1985), her career since then has been mainly outside the French mainstream represented by directors like Blier and Resnais. "It's curious," she says, "those early roles had nothing to do with the parts I played later. They were chubby, slightly sexy teenagers. But that's where Tavernier first saw me, and Genta."

The role that really launched her was, indeed, different: Claude Genta's *Le destinée* (*The Locomotive*, 1978), in which she played Pomme, the young hussar's driver driven to insanity by a love affair with a young soldier who is retrained by her lack of education and wants her to better herself. The film is the one that most non-French people associate with Huppert, and it was also, apparently, the film that Cox had in mind when he wrote *Cactus* around her.







## THE (NEW) FRENCH CONNECTION

**Le Plot:** Geoffrey Daniels, former Head of Drama of the ABC, has lured Michel Moll, chief executive of Reroute Television, Paris (over a glass or three of champagne) into setting up a subsidiary company in Australia — Reroute Productions — with Geoffrey as Director and Executive Producer.

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## The Fringe Dwellers

Director: Bruce  
Beresford. Producer:  
Sue Miliken.

In competition, Cannes 1986

The film is based on a novel I read nine or ten years ago. I stumbled across it in London in one of those secondhand book barrels. It's a first edition, with the dustjacket and everything. It's probably quite valuable now! But I'd never heard of it or the author, then. I bought it because somebody told me it was interesting.

I remember me at the childhood of the Aboriginals. I'd known them, and so, it doesn't worry me that it's a white Australian directing it. When you're deciding anything, it's always an interpretation. I made a film about the four Wars, and I was never there. I made a film about schoolgirls in Melbourne, and I was never there. Now, I'm about to start a comedy set in the Deep South. I say never filmed previous autobiographical. Anyway, the fundamental emotions are always the same.

The actors in *The Fringe Dwellers* are not known, but they were all very professional in their approach, and they give wonderful performances. The only real difference is that they are I would imagine!

Bruce Beresford





The similarities between *My Brilliant Career* (1979) and Margaret Fink's subsequent production, *For Love Alone*, are immediately striking: both are adapted from autobiographical Australian female writers by women, and both have as their central characters heroines who are determined to live their lives unimpeded by conventional morality or custom. Given these parallels, it is not surprising that Fink was so determined to film Christina Stead's novel, despite the sometimes seemingly insurmountable difficulties she faced over the years. "When I read the book, I could see the film," she says. "Or, rather, a film, obviously not the one that's finally been made."

Despite her formidable success with *My Brilliant Career*, the problem of raising the money for *For Love Alone* almost defeated her. "I had a terrible time. I don't like to sound as if I'm whinging, but people were getting countless millions to make films and I couldn't raise the money, even though I had a track record. I felt the injustice of that a great deal. I can't explain why it took so long. The budget was \$1.5 million, and I think there's more than that up there in the screen. It was a heartbreaking time for me." Finally the money came from UAA, Greater Union and the Australian Film Commission.

Fink puts these difficulties down to a variety of causes. "They didn't like the book, though frankly I don't think many of them read it. It's not an easy novel to get into. Christina Stead isn't an easy read. And I don't think people liked the idea of it. But then, they didn't like the idea of *My Brilliant Career*. Pat Lowell doesn't have too many fans, either. I don't think it's because we're women, but it could be."

wondered if, perhaps, her reputation as a tough, no-nonsense producer might be a reason, beginning to use the word "difficult." "Could be. I know that is one of us, but only by people who haven't worked with me."

One of the things behind the on-again, off-again delays was cinema. Originally, another actress was cast in the central role (the same thing had happened with *My Brilliant Career*). "We were looking for a newcomer. The character's age shifts from 18 to 24, and we felt we couldn't have anyone older than 24 in the part. So we were looking at NIDA graduates, though we tested a few outsiders. It literally took years to find Helen Budry. Hilary Lindwood [of M & L Castings], Stephen Walken and I searched for her for years. Of course, if we'd got the money earlier, another actress would have played the role."

She was, she says, never cramped to use Judy Davis again, mainly because she felt that it would be too much repetition ("though I think Judy's a great actress"). Nor, for similar reasons, did she consider using Gillian Armstrong again as director. "I saw her and I rang Steven the next day and said 'I want to work with you.' I gave him a script. I had, but he felt it wasn't for him. Then I gave him a copy of the book, *For Love Alone*, and he really responded to it. I was sure he had the depth to cope with it, and we set about trying to make it accessible to a wide audience. As you know, we're not making films for an elite, and that's a tight-rope we have to walk: making a work of art that's commercial. It's an art. Five years later, I have even more respect for Stephen than I had at the beginning. It really has been a wonderful working relationship. I know that's a

clerk, but it really has."

Another problem was finding a suitable leading cinematographer. Russell Boyd dropped out, and Don McAlpine (who shot *My Brilliant Career*) was busy in the US. Fink had seen the New Zealand film, *First*, at the Sydney Film Festival and contacted its cinematographer, Alan Kaulinger. "He did a very sensitive and poetic job," she says.

A ten-week shoot was planned: one week to be shot in Britain, where in fact about fifty per cent of the story takes place. None of the actors went overseas, and a great deal of time projection was used, as well as some working sets by John Stockart recreating Britain in the studios in Sydney. The shoot was dogged by bad weather: production started in March and it rained all through April. But, says Fink, that turned out to be an advantage, because it doesn't look too bright — there aren't too many dazzling blue skies.

Now that the film is finished and ready to go into distribution, Fink is cautiously optimistic. A few previews, including one for federal parliamentarians, have gone over well, and she's delighted with the team at Greater Union who are working on publicity and distribution. She even has time to take stock of the state of the Australian film industry.

"The tax boom is over, and the carpet-buggers are getting out. A lot of people have been making films who probably shouldn't have been, and the standards have obviously declined. So we're entering an interesting era. One thing's sure: you can't stop the real filmmakers. You won't stop the Phil Noyce and the Pat Lowells and the Margaret Finks. No matter what happens with the funding arrangements, we'll go on working on film."





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# Up from under '86

*Australian films at the 39th Cannes International Film Festival*

## Around the World in 80 Ways

A feature debut by Steve Macdon, who wrote *Schrödinger* but whose directorial experience has been on video clips. *Around the World in 80 Ways* is a misjudged comedy about the promiscuously sociable Roly (John Polverini) who makes a world trip without ever leaving the front porch, and grows younger by the kilometre as he does so. The producer David Ellick is in Cannes (at the *Solent Mischief*), but the film is being sold internationally by representatives of the Australian and European Finance Corporation.

**Around the World in 80 Ways** Directed by Steven Macdon. Produced by David Ellick and Steve Macdon. *Le Petit Journal* (International) Pty Ltd. Written by Steve Macdon and Paul Loner. With Peter Dink. Design Director: John Peering. With: Gregor and Susan Goss. 1986.

Sales representative: Dr Dougan Davidson. Theatrical & Television: Macdon Pty Ltd 06-55-55.

## Backlash

A second feature from Bill Bennett (whose earlier *A Street to Die* is also at Cannes this year). *Backlash* is the story of a policeman and a policeman's taking an Aboriginal woman charged with murder from Sydney to the outback outpost of Bourke. Quite a stylistic departure for both Bennett and Australian cinema, the film makes extensive use of improvisation.

**Backlash** Directed, produced and written by Bill Bennett for Momentum Picture Productions Pty Ltd. With David Hughes. Gen. Cinema. Lyda Miller and Brian Syme. Sales representative: J.C. Williamson Film Distributors Pty Ltd, 87 rue d'Antony, Tel. 55 10 23. Bill Bennett runs the production through J.C. Williamson or through the Australian Producer Sales Office. Self-insured. Minisite Tel. 58 70 94.

## The Big Hurt

An inventive, low-budget thriller. *The Big Hurt* is about a journalist who has just got out of jail after serving a sentence for contempt, and who gets caught in a dizzy search for a dead man. It comes from the ingenious team of Barry Peak and Chris Kelly, whose other credits include *Futures Shocked*, *Chances*, *Chances* and the upcoming *The Ginkster*. *The Big Hurt* is their film noir.

**The Big Hurt** Directed by Barry Peak. Produced by Chris Kelly for The Big Hurt Ltd and Whelan Holdings Pty Ltd. Written by Barry Peak and Chris Kelly. With David Bradshaw, Lisa Loner, Nick Weston and Alan Campbell. Representative: Sue Thompson. Whelan Film Sales Pty Ltd. 1 rue des Champs. Tel. 58 55 55.



"With *Backlash*, I wanted to make a film that worked principally on dramatic structure, and which used the freedom of improvisation. I worked from a 27-page scene breakdown. Sometimes we stuck to it, other times we deviated markedly. But I know we could always digger things up at the editing stage."

"The film has a lovely sense of flow. David Hughes and Gus Carides (the screen) took to it well, but it was difficult at times. In some scenes, we were feeling our way, others were clear-cut. It was an enormous task, working without a script. It's a territory that hasn't really been covered. But it's paid off. I think the overall result is quite remarkable."

"*Backlash*'s qualities make it different from other Australian films. It has a disciplined innocence, it is light and pure, and the improvisation has given it a natural rhythm."

"Finally, I think the film is stunning, but I do find it hard to talk about my own film."

Bill Bennett



"The biggest jump they'd ever done in *The Fall Guy* was 150 feet, but the stuntman fractured three ribs and wasn't very well at the end of it. And the biggest jump anyone's ever done was 185 feet, in *The Dukes of Hazard*: a guy went over a train. But he was wiped out, you got a lot of rib and internal damage with jumps."

"On *Dead-End Drive-In*, I did 162 feet. But the last thing about it for me, apart from it working so well usually, was the fact that my special car worked. As I started coming down, I braked momentarily and was speeding down in the end. I actually lost the steering wheel! And then, bang, my head came up and I hit the roof. I was waiting for more, but that was it. AS I could hear was the clanging of the camera."

Cap Pemb, stuntman



## Burke & Wills

Last year's big Aussie Christmas release directed by Graeme Clifford (*Good Burke & Wills*) is about a classic piece of Australian history: the story of the two nineteenth-century explorers who set out from Melbourne for the Gulf of Carpentaria (southern western rim of the Asian continent) from the top of the continent's inside. It, too, didn't get inside. With two excellent central performances by Jack Thompson and Nigel Havers and a first-rate supporting one by Matthew Feggetter, the film reportedly has a quite different impact on non-Australian audiences who, unlike every Aussie schoolkid, don't know what is going to happen at the end.

**Burke & Wills** Directed by Graeme Clifford. Produced by Graeme Clifford and John Saxon for North Sydney Productions. Written by Michael Thomas. With Jack Thompson, Nigel Havers, Graeme Scrooby, Matthew Feggetter, Ralph Cotterill, Barry Hill. Sales representative: J & M Film Sales. Price: \$19,950. Carlton. Tel. 26.76.95.

## Cactus

The latest and most ambitious film from Australia's best-known "independent filmmaker," Paul Cox, *Cactus* is about a woman losing her sight as a result of a car accident, and about her love affair with a man who has been blind since birth. The film's leading actress, Isabelle Huppert, is interviewed on pages 26-28.

**Cactus** Directed by Paul Cox. Produced by Jane Bellamy and Paul Cox for Dolma Ltd. Written by Paul Cox. Main title: *Cactus* and also like *Into Isabelle Huppert*. Robert Mousseau, Norman Kaye, Miriam Margulies, Peter Kumpster, Shelia Houston and David Hicks. Sales representative: Screen Fairs, *Relaisance du Grand Hotel*, Carroussel 1, 47, La Croisette. Tel. 38 62 02 and 38 52 12, or through the Australian Producers' Sales Office, 546, Rue de Valenciennes. Tel. 38 79 64.

## Dead-End Drive-In

Based on a short story called "Onyx" by Peter Carey, who wrote last year's controversial Australian competition entry, *My Sex*, *Dead-End Drive-In* is a very different kind of movie: an action-adventure movie with an apocalyptic theme, directed by Brian Trenchard-Smith (who has no less than three films at Cannes this year, but won't be on the Croisette because he is, at usual, shooting a film). With its story of kids locked up in a drive-in and pelted with cars, drugs and rock 'n' roll, *Dead-End Drive-In* looks like Australia's most, every kid yet for the cult movie market. Screening: Olympia Four, Thursday 13 May (10.00 am), Thursday 15 May (1.00 pm), Friday 16 May (10.00 pm).

**Dead-End Drive-In** Directed by Brian Trenchard-Smith. Produced by Andrew Wilson and Graham Porter for Janusville Productions Pty Ltd. Written by Peter Carey. Based on the short story by Peter Carey. With Matt Monaghan, Melissa McCarthy, Peter Weir, John Hill, Helen Hays and Brett Cline. Sales representative: The New South Wales Film Corporation, Apr 1-12, 2nd floor, *Relaisance du Festival*, 52 La Croisette. Tel. 38 38 25.



"Rob Brown was the star of *Howling II*, my last film, in which he played a vampire-ropo hero. But I was quite convinced he could play Leontski in *Death of a Soldier*."

"With guys who look like Rob, it's like the old thing that applies to beautiful women in showbusiness: Everyone says, 'Oh, they can't act! They're just good looking.' Like Marilyn Monroe. It applies to men, too. If they're hands, they don't often get the chance to act, because they're just lumbered with stereotypical, bank roles."

"Leontski himself was exactly that guy, Ira C. Rockgarden, who was his definite cousin, was murdered. He told Rob's hand, and he said, 'My god! It's the same size hand!' We were at dinner and he said, 'Look, there is one thing you may find interesting. My one memory of the court martial is that, when they came in to give evidence, Leontski suddenly said, 'Yes, can you hold my hand, please!'" "It was exactly as in the film! And Rob was there. He said, 'How did you hold the hand?' And they did it for real. It was very moving for Rockgarden: forty years later, he is still defending Leontski!"

Phillips Moss



"The fact that the movie was set in France and the film is set in Australia doesn't concern me particularly. There are aspects in any novel which can be transposed in any country, and *Bertie in the House* is not a picture of Australia. The world is just the world of the film, even the ones at a little vagabond."

"That's how I see pretty well all films—the thing I most like is to be drawn into their world, and I don't think the world of a film has to obey the same rules of logic and time and space as the outside world. I think movies have been the near-death of the cinema. One is enabled to create one's own unique world in a film, as long as it has its own inner logic and consistency."

David Morley



## Death of a Soldier

Having gone through a bewildering array of title changes, the Leonaki Incident has emerged, via War Story, as *Death of a Soldier*. It is director Philippe Mora's first Australian feature in three years and documents the explosive situation that developed in Melbourne in 1942 when an American G.I., one of several thousand both evicted and resented in the city, committed a series of grisly murders. The original defence attorney is the Court Martial of the real Leonaki, the C. Rothgarber, involved on the film.

**Death of a Soldier** Directed by Philippe Mora  
Produced by David Hannay and Bill Nepe for  
Sunn Film Management, written by Ian Knight  
With James Coburn, Art Brainer, Don Gordon,  
Bill Hunter and Megan Fields  
Sales representatives: David Hannay and Oscar  
Schiff, c/o Domestic International, 401 So. Wile  
Lodge, 4 rue Jean-Jacques, Cannes, Tel.  
34 63.57. Tx. 491.764 BROMACO

## Departure

Based on the highly acclaimed play *A Pair of Cleats*, by Michael Gurn (compared by one Australian reviewer to Stan Shepherd's *Busset Court*), *Departure* is a feature debut for both director Brian Kinsburgh (a well-established editor and producer, Christiana Rule, the Australia and New Zealand rep for Motion Picture Distributors Ltd.) It is about a traumatic evening in a city hotel, where a disgruntled retired diplomat faces up to the ghosts of the past and the way in which they haunt his present. It is also distinctly unusual for an Australian film in that it was filmed in Tasmania.

**Departure** Directed by Brian Kinsburgh  
Produced by Christiana Rule and Brian Kinsburgh  
for Christiana Rule Films Ltd, written by Michael  
Gurn, based on his own play. A Pair of Cleats  
With Patricia Kennedy, Michael Duffield, Jane  
Jago and Sergei Lando  
Representatives: Brian Kinsburgh, Christiana Rule  
and Alan Jarratt, c/o the Australian Producers  
Sales Office, 501 So. Touquet, Mayac, Tel.  
33 70.04

## Devil in the Flesh

A note of poetic excess in here. *Devil in the Flesh* is the first feature by former German Poisons editor, Scott Murray, and it has been invited into the Biennale de la Cinéma. Based on Raymond Radiguet's twelfth novel, *Le diable au corps* — and, no, Murray is not to point out the 1947 film by Claude Autant-Lara — it deals with the sexual and emotional awakening of a cold and not very likable young man. The cinematography, by Andrew De Groot, is magnificent.

**Devil in the Flesh** Directed by Scott Murray  
Produced by John B. Murray for Golden Murray  
Productions and World Film Alliance. Written by  
Scott Murray. Based on the novel by Raymond  
Radiguet. With Kate Castellan and Ruth Gough  
Sales representatives: World Film Alliance, 501 So.  
Touquet, Cannes, Tel. 63 11 61. Scott Murray  
can be contacted at the Sales/Marketing  
Tel. 33 70.75



"What interested me, with *Death of a Soldier*, was the idea of a man who was obsessed with time, and who turned his life into minutes, and finally seconds, in a desperate attempt to recover himself that his time bank was a lot bigger than it really is — or was."

"I thought how funny that could be, if no one around him understood what was going on. And, of course, that's what happens in the movie. He is, quite literally, going nuts, but the people around him remain totally mad, even when they're highly successful."

"The main focus is on his adjustment to it, and his acceptance of time. He changes his life. He's got a good wife and a great house and a top job at the beginning. And, by the time he's finished reckoning up his true worth, he has a different and far more civilized life style."

John Semeloff

organized at the 1986  
**CANNES**  
Cannes International Film Festival



"Lawrence is about the only great modern writer who's bothered even to come here and take an interest in the place, and who's stayed long enough to form an impression. He has a very special interest for us — particularly, I think, because he was so aware, not just aware in a selfish way, but cosmologically aware. He only had to be here for five minutes to pick up on the look of the thing."

"What makes Remarque so interesting, and what makes it such a real sort of film, is that it is the least distorted of all his novels. He writes it very fast, and it is very autobiographical. He was in touch with a lot of things going on in Australia that a lot of Australians didn't know about. What you have is really a very simple story with a lot of decoration, fascinating characters and a fascinating insight into the place 60 years ago."

"I'm damn sure it's more accurate than anything Australian literature was turning out at the same time. And he does ask a number of really key critical questions about the sort of things we were into."

Tim Barnard



## Emma's War

One of a trio of films at Cannes this year about Australia during World War II, Emma's War is the story of a woman and her two daughters coping with the losses of death and separation. The film was shot in the Blue Mountains at the end of last (Australian) summer, and saw Les Rimeick making her first down under move.

**Emma's War** Directed by Cjelo Jesso. Produced by Cjelo Jesso and Andrew Pelly for Jesso Film. Written by Cjelo Jesso and Peter Smalley with Les Rimeick. Screenplay Cjelo Jesso. Les Rimeick. Director of Photography Cjelo Jesso. 95 Australian Productions. Sales Office or Bill Green of Green Film Ltd.

## The Empty Beach

Based on the novel by Peter Corrie, The Empty Beach is an updated Chanderleque tale of loyalty and lost illusions in which the unique light and landscapes of Sydney replace the arroyo and palm trees of Los Angeles. Bryan Brown now posted on the bank of major US studios, plays private eye Cliff Hardy whose toughness is as at all the best thriller movies, a shield against the world. Stunningly shot by John Seale and intelligently directed by Chris Thomson, The Empty Beach makes a good fist of a genre the Australian cinema has not often attempted.

**The Empty Beach** Directed by Chris Thomson. Produced by Tim Ford and John Edwards for Jesso Film. Written by John Edwards. Based on the novel by Peter Corrie. With Bryan Brown, Anne-Marie Mowbray, Ray Barrett, John Wood and Nick Tate. Sales representative: The Australian Producer Sales Office. Sales: Vancouver. Milestone. Tel: 30 75 94.

## For Love Alone

For Love Alone takes the welcome return to the screen of producer Margaret (My Robert Casen's) Pink and casting of another great woman's role delicately balanced between romance and independence. The director this time is Stephen Wallace (Gillies Armstrong did Casen) and the star is Helen Rudin (in Casen) it was Judy Davis. For more details see the interview with Margaret Pink on page 42.

**For Love Alone** Directed by Stephen Wallace. Produced by Margaret Pink for Milestone Pty Ltd. Written by Stephen Wallace. Based on the novel by Christine Smith. With Helen Rudin, Sam Neil, Hugo Weaving. Agents: Kinney Smith and Just Fox. Sales representatives: UFA Film Inc., Carlton. Tel: 30 74 18.

## Frans

Glennie Hambley's harrowing story of a woman's mother, who was with Neta Hadzinski, best actress of last year's APF Awards, is making a return visit to Cannes when it generally good reception last year. Since then it has played well at Australia's capital cities, and was recently the hit of the

Film Festival in Perth. The city where it cost

**Frans** Directed and written by Glennie Hambley. Produced by David Rippey for Baron Film Ltd. With Neta Hadzinski, Angela Brown, Allen Fletcher, Renée Sorensen, Nicola Ward and John Logie. Sales representative: Tom Broadbridge. Nelson Pictures, 910 Australian Productions. Sales Office: Sales: Vancouver. Milestone. Tel: 30 75 94. Paul D. Green of Baron, Films Ltd is playing at the Sydney-Milestones. Tel: 30 22 72.

## The Fringe Dwellers

Bruce Bennett's third film in competition at Cannes (after *Smoker, Monkey* and *Tender Mercies*), *The Fringe Dwellers* is actually his fourth film to be officially selected on the Croisade (The Getting of Mead was in the Directors' Fortnight). It also marks his return to GS after a mixed career in the US. The story of an Aboriginal girl's struggle to leave home, it is both an emotional and a humorous film, and there is a double page spread of pictures from it on pages 40-41. Unless there have been any substantial changes of plan, Bennett's small world is at Cannes. He started shooting it near film for Clive C. Laurence, *Crimes of the Heart*, on 5 May.

**The Fringe Dwellers** Directed by Bruce Bennett. Produced by Sue Walker for Fringe Dwellers Productions Pty Ltd. Written by Bruce Bennett. Based on the novel by Kate Scott. With Kylie Barker, Justine Saunders, Rob Munn and Anne Rago. Sales representative: Sue Walker. 910 Virgin Films. Rooms 144-145. Carlton. Tel: 30 57 57.

## Going Sane

Going Sane is a coming-of-age portrait from John Seinfeld, a literary and radio figure of the fifties, who spent a large portion of his career in the UK, where he gave up a successful advertising career in the early sixties to finish his screenplay with Carl Foreman. It is a comedy about a mining engineer who becomes obsessed with the minute-by-minute passing of time. Screening at Olympia Four, Monday 12 May (12:00) Wednesday 14 May (4:00 pm), Saturday 17 May (10:00 pm).

**Going Sane** Directed by Michael Robertson. Produced by Tom Jeffrey for Sea Change Films Pty Ltd. Written by John Seinfeld. With John Waters, John Mills, Linda Cropper and Kate Brown. Sales representative: New South Wales Film Corporation, Apt 142, 3rd floor, Riverside City. Address: 58 Le Croisade. Tel: 30 25 25.

## Housebroken

Housebroken, formerly *Emo's Mum*, is one of a trio of films making a comeback from last year's Festival, where it star, Joy Smithers, was the darling of the Croisade. The film has since opened to disappointing business in Australia — a pity, because it is comedy has a freshness and edge to it that is too often absent. Australian foreign into the genre.

**Housebroken** Directed by Penny Lawrence

Produced by David Ellick for Palm Beach Pictures and UFA Film. Written by David Lander and David Hollander. With Joy Smithers, Martin Sacks, Jack Hill, Philip Quarm and Mike Pegg. Sales representative: UFA Film Inc., Carlton. Tel: 30 74 18. David Ellick is playing at the Sydney-Milestones. Tel: 30 22 72.

## I Own the Racecourse

Made for well under a million (Australian dollars), I Own the Racecourse is a story whose main attribute is its charm. It tells of a somewhat dim-witted teenage boy who is convinced after believing he has bought the Harold Park Racecourse for \$20. The outcome of the scam, though, is not quite what one might expect.

**I Own the Racecourse** Directed by Stephen Jentery. Produced by Timothy Road and John Edwards for Baron Film Ltd. Written by John Edwards. With Gary Carr, Sue McKeown, Rodney Burke, Tony Sney and Brett Goss. Sales representative: Tom Broadbridge. 910 Australian Productions. Sales Office: Sales: Vancouver. Milestone. Tel: 30 75 94. Paul D. Green of Baron Film Ltd is playing at the Sydney-Milestones. Tel: 30 22 72.

## Jenny Kissed Me

Described by its director as a "transposed for men", Brian Trenchard-Smith's *Jenny Kissed Me* is a moral tale about a woman who quits her man and her home in the woods for the big, sleazy smoke (Melbourne) and there falls into some wicked ways. The Jenny of the title is her eight-year-old daughter, whom she takes with her, but who would rather be back with her Dad. Dad meanwhile, is dying.

**Jenny Kissed Me** Directed by Brian Trenchard-Smith. Produced by Tom Broadbridge for Nelson Pictures. Written by Richard Head. Based on a screenplay by Judith Coleman. With Deanne Lee, Frances Lee, Linda, Sarah Lee, Paula Gordon and Steven Gonsky. Sales representative: Tom Broadbridge. 910 Australian Productions. Sales Office: Sales: Vancouver. Milestone. Tel: 30 75 94.

## Kangaroo

The end of a long battle by director Tim Burstall to film what is arguably the only novel by a major novelist to have been set in Australia, *Kangaroo* is a fascinating modernist of G.H. Lewerenz's perceptions of the Australia of the twenties, a portrait of a brilliant literary literary run by the late character and an intimacy of Lewerenz's relationship with his wife, Freda. The couple — Gomers and Homer in the film — are played by the husband-and-wife team of Colin Friess and Judy Davis, and this is their first screen partnership.

**Kangaroo** Directed by Tim Burstall. Produced by Ron Dennis for Mosaic Country Productions Ltd. Written by Owen Jones. Based on the novel by G.H. Lewerenz. With Judy Davis, Colin Friess, John Hession, Julia Mills, Hugo Weaving and Peter Hall. Sales representative: Rose Dennis. Robert Ward, Mark Brown and Bill Mitchell. 910 Wally Film Alliance. Sales of Alliance. Carlton. Tel: 30 20 58.



## Malcolm

Reputably received at the American Film Market in Los Angeles in February, *Malcolm* is an off-beat comedy about a lad who loves birds. It is the debut feature by writer and stage director Niall Tass, and is written, produced and shot by Tass's husband, David Parker, one of Australia's most distinguished stills photographers. It is possible for a film to be a disaster before it is even released. *Malcolm* is this year's Australian disaster: a film that quietly went through production with a lot of lesser movies did so a great deal more noisily, and now looks like drowning up where they may hardly lower a torch.

**Malcolm** Directed by Niall Tass. Produced by David Parker for Cascade Films Pty Ltd. Written by David Parker. With Colin Phipps, John Hargreaves, Lucy Davis, Chris Haydon, David Hughes and Christine Bush. (Impact). Representatives: David Parker and Niall Tass c/o Australian Producers Sales Office. Sales: Touquet-Miraclic. Tel. 35 32 04.

## The More Things Change

Very warmly received in those pages when it opened in Australia in March, *The More Things Change* is the first film to be produced by Jill Rado since the highly successful *Central Heat*. Here you find a director, writer, producer and a cast in a comic feature. The film, which set a house record at the Sydney Entertainment Complex, is a tale for the eighth, about a ten-year relationship going through a crisis from which it cannot emerge unscathed. It has what is billed as its Northern Hemisphere Premiere at Olympia Four on Wednesday 14 May at 10.00 pm.

**The More Things Change** Directed by Helen Mavin. Produced by Jill Rado for Syne, later national Productions. Written by Helen Mavin. With Judy Morris, Jenny Day, Gordon Langley, Linda Fox, Gerald and Owen Johnson. Sales Representatives: New South Wales Film Corporation. Apt 143 2nd floor. Adelaide: du Festival. 52 La Croisette. Tel. 28 35 28.

## The Naked Country

Picking up its spear and bull, *The Naked Country* is back for a second year on the rue d'Antibes. Another collaboration between producer Ross Denney and director Tim Burstall (to whose company it has lent its name) is based on a novel by Morris West about dangerous gangs on in the North.

**The Naked Country** Directed by Tim Burstall. Produced by Ross Denney for Naked Country Productions. Written by Ross Denney and Tim

Burstall. Based on the novel by Morris West. With John Blundell, Rebecca Gilling, Ray Kins and Tommy Lane.

Sales Representatives: Ross Denney, Robert Ward, Mike Jorgens and Bill Marshall c/o World Film Alliance, 52 rue d'Antibes. Cannes. Tel. 35 37 85.

## Playing Beatie Bow

Shot predominantly on the South Australian Film Corporation's backlot (in Australia's) summer, where Sydney's lushness Hacks dated with reconstructed. *Playing Beatie Bow* is, drama is producer, Jack Blair, aimed chiefly at the thirteen-to-fifteen age group. It is the story of a girl from the northern seashore who finds herself transported back to the eighteenth century into the world of the Hacks, where she falls in love with a boy who, on her time scale, has been dead for 70 years.

**Playing Beatie Bow** Directed by Donald Crombie. Produced by Jack Blair for SABC. Producers: CMC. Written by Jean Lane and Peter Gwiler. Based on the novel by Ruth Park. Sales representatives: James Henry c/o Australian Producers Sales Office. Sales: Touquet-Miraclic. Tel. 35 32 04.

## Rebel

Based on the Bob Herbert play, *No Witness*, *No Pardon!* *Rebel* turned out to be the only Australian film to perform anywhere near expectations at the local box office in 1985. A highly-colored — in every sense of the word — musical romance between an American deserter and an Australian nightclub singer. *Rebel*'s peroxide underpinned its extraordinary sale (by Brian Thomson), its lavish musical numbers and its lead performance by Australian singing star, Debbie Byrne.

**Rebel** Directed by Michael Jenkins. Produced by Philip Linnell for Polka Musical Productions and the Village Roadshow Corporation. Written by Michael Jenkins and Bob Hunter. Based on the writer's play, *No Witness*. No Pardon! With Debbie Byrne, Matt Dallas, Ryan Brown, Bill Hunter, Ray Barrett and Julie Weil. Sales representatives: J & M Film Sales. Rooms 273 278. Cannes. Tel. 35 76 08.

## She Was Fair Game

Made as *Fair Game* — a title with which thing, *She Was Fair Game* is the last totally independent feature film ever to have been made in South Australia. It is an exploitation action movie about a beautiful young woman being hunted by a truck called 'The Beast'. Some of the stunts are already legendary.

**She Was Fair Game** Directed by Mark Andrichak. Produced by Henry Mathews and Ron Saunders for Sapphire Films International. Written by Rob George. With Cassandra Cusack, Peter Ford and Stuart Swainford. Representatives: Australian Productions. Sales: 12000. Sales: Touquet-Miraclic. Tel. 35 70 49.

## Shortchanged

1985, at Cannes sees a plethora of films with Aboriginal themes, including *Backlash* and the France Distribution *Shortchanged*, however is the only one to have been written by an Aboriginal. Robby Merritt, who is profiled on page 24 of this issue, it is the story of an Aboriginal deserter who is trying to re-establish some kind of contact with his son born in a marriage that has long since broken down. Merritt is the first Aboriginal writer to have a play performed in Australia, and *Shortchanged* he regards as his first real feature film. Director is George Ogilvie, a man with a great deal of stage experience who recently spent directing chores with George Miller on *Mad Max: Beyond Thunderdome*. *Shortchanged* screens at Olympia Six at 10.00 pm on Sunday 11 May and is Olympia Four on Wednesday 14 May (4.00 pm) and Friday 16 May (10.00 pm).

**Shortchanged** Directed by George Ogilvie. Produced by Ross Mathews for Whiggy Films Pty Ltd. Written by Robby Merritt. With Geoff

Director of the 1985  
**CANNES**  
Festival  
Cannes International Film Festival

Kennedy, Susan Luth, Ray Wiegman, Mark Luth and James Agnew. Sales representatives: Nine South, Photos Film Corporation. Apt 143 2nd floor. Adelaide: du Festival. 52 La Croisette. Tel. 28 35 28.

## Spirit Chaser

Originally written as *Frog Dreaming*, *Spirit Chaser* is the film which brought J. T. star Harry Thomas down under for a tale about a lad who suspects — with some justified fear — that there is something nasty lurking in a local pond called Donkey Hole. The director is the ubiquitous Brian Trenchard-Smith, who reveals a softer side that few films have allowed to come through.

**Spirit Chaser** Directed by Brian Trenchard-Smith. Produced by Anne Tuohy for Mobile Film Productions. Written by Everett De Roos. With Harry Thomas and Terry Barry. Sales representatives: UFA Film Inc. Cannes. Tel. 35 74 15.

## The Still Point

A film for a limited market but with integrity and defined appeal. *The Still Point* follows an adolescent girl as she copes with the

The Editor, the Publisher and the staff of *Cinema Papers* congratulate Scott Murray, former Editor of the magazine, on having his first feature, *Devil in the Flesh*, selected for the Semaine de la Critique.



teen problems of loneliness and the break down of her parents' marriage. The director is Barbara Boyd-Jennings, and the lead role is played by Nadine Garner, a young actress who has recently become very busy on Australian television.

**The Still Point** Directed by Barbara Boyd-Jennings. Produced by Rose Colomo for Colomo Film Productions Pty Ltd. Written by Barbara Boyd-Jennings and Rose Colomo. With Nadine Garner, Lynn Sweeney, Roger Cluning, Dave Basson and Alan Wright. Sales representative: J.C. Williamson Film Distribution Pty Ltd. 37 rue d'Amboise. Tel: 55 10 59.

## A Street to Die

Gill Bennett's film (which won Chris Haywood the Best Actor Award at the 1985 AFI Awards) is an intense documentary about a Vietnam veteran who discovers he is dying and traces the cause back to his exposure to Agent Orange in Vietnam. Already shown on television in Australia, *A Street to Die* is one of the more suspenseful debuts of recent years for former documentarist Bennett.

**A Street to Die** Directed, produced and written by Gill Bennett for Monsoon Beach Productions and Mullins. With Chris Haywood, Jennifer Cluff, Peter Maher, Peter Rower and Paul Gwyn. Sales representative: J.C. Williamson Film Distribution Pty Ltd. 37 rue d'Amboise. Tel: 55 10 59. Gill Bennett and Jennifer Cluff may be contacted through them.

## The Surfer

Devised by Frank Shields, previously responsible for *Hoagie*, and filmed in Southern Queensland, *The Surfer* promises to be one of the best Australian films, successfully to tap into the bedrock of Australian culture: surfing. Gary Day plays an ex-jailer, now proprietor of a beachside guest house who gets caught up in a murder and blackmail plot. At time of going to press, only a prime reel is likely to be available in Cannes.

**The Surfer** Directed by Frank Shields. Produced by James M. Vernon for Night Night Ltd in association with Producers Circle. Written by David Abbott. With Gary Day, Glenn Orders, Roddy Kemp, Noel Nuttall and Kim McQuinn. Sales representative: J. S. M. Films. Rooms 217-235, Carlton. Tel: 36 25 06.

## Twelfth Night

Tackling the difficult proposition of filming one of Shakespeare's more elusive comedies (apparently lightweight with a serious undercurrent), producer Don Castelow and stage director Neil Armford (who directed the stage version for the Lighthouse Theatre in South Australia) have opted for a filmed play in a large, highly artificial set (including the clatted Bibo Carmichael in the Sydney suburbs of Balmain) and have devoted their attention to bringing out the play's stranger and more modern aspects.

**Twelfth Night** Directed by Neil Armford. Produced by Don Castelow for Twelfth Night Pty



*"Malcolm is a comedy which parodies: it isn't based on Australian humour. It comes out of the situations and characters we have built, and it's not reliant on particular Australian sayings or attitudes. I'm not Australian-born. I'm European, so I'm able to incorporate all of that and make sure that it's not just for Australia."*

*"Another thing: I don't think you have to play funny to be funny. That's a mistake we've been making for so long. It was something I really had to work hard on with the actors. God, if you played Chicken funny, you'd fall flat on your face!"*

*"Malcolm is a character who, on the surface, appears to be stupid. In the film, we see an expression of his ability; so, even though he might be classified as retarded, we recognise a real, thinking human being behind that who, given the right sort of circumstances — not an institution, not a patronising situation — will come out of himself."*

*"There are other people like that: they just can't function in this society. It's much safer just to hide away. For Malcolm, it takes a criminal and has preferred to bring some warmth, some life, into his world and to tap his genius. He's a very lovable person."*

Nadia Khan



*"As well as being a very intelligent kid, Henry Thomas of E.T. seems had the experience of four brothers behind him. So, as Spirit Chaser, I treated him as an equal partner — not, like, 'I'm 15 and you're fourteen'. I asked him how he'd react in such situations, because I don't think through the mind of a fourteen-year old."*

*"You can't treat kids like robots and just tell them what to do: it's far better to create a situation so their minds so they're not acting it, they're being it. That applies to all actors, of course, but kids are open to that level much more easily than adults. And it's rather fun watching it happen."*

Brian Greenhead-Smith



*Laila* Written by William Shakespeare. With Ann Kaniar, Peter Garsdale, Tracy Henry, Geena Jones, Russell Kiefel and Stuart McCleary. (Selfie representation.) J.D. Williamson Film Distributors Pty Ltd. 97 rue d'Antibes. Tel: 68 70 28. Don Cuthbert may be contacted through them or through the Australian Producers Sales Office, Suite Tropicat, Mayotte. Tel: 38 70 64.

## 2 Friends

What started out — and, for that matter, remains — an Australian Broadcasting Corporation telemovie has turned out to be the dark horse of this year's Australian Cannes contingent, winning a place in the "Un certain regard" sidebar. The director is Jane Campion, who made the highly acclaimed 30-minute short *After Hours* (from which one of *2 Friends* leads, Kim Boleyn, also comes). *2 Friends* is the first screenplay by Helen Garner, who wrote *Mystery Gap*. The producer is Jon Chapman, one of the most consistently innovative of those currently on the ABC roster.

*2 Friends*. Directed by Jane Campion. Produced by Jon Chapman for the Australian Broadcasting Corporation. Written by Helen Garner. With Benita Cook, Kim Boleyn and Kim McQuade.

## Wills and Burke

As Hoyts/Eggleys's \$9-million dollar epic funded its way across the continent, producer/director Bob Wills put together his version for just over a fifth of the price and by never going more than an hour's drive from Melbourne. Or, as the press campaign (one of the film's more inventive storylines) put it: With courage and comradery they double-crossed a million dollars the time of the price. Burke is played by Gary McDermott, known to Australian townsmen (and others) as Norman Gunston.

*Wills and Burke*. Directed by Bob Wills. Produced by Margot McDonald and Bob Wills for Stacy DeLeon. Screened by Philip DeLeon with Gary McDermott, Ann Syngail, Peter Collingwood, Jonathan Hardy and Rebecca Wills. Representatives: Australian Producers Sales Office, Suite Tropicat, Mayotte. Tel: 38 70 64.

## Windrider

Making the directorial debut of cinematographer Vince Morion, *Windrider* is a comedy romance about a windsurfer who falls in love with a rock musician, the former played by Snowy River star Tom Burlinson, the latter by Nicole Kidman, one of the hottest Australian actresses of 1993. The screenplay is by Karen Peck, who did the one for the British firm, *The Long Good Friday*.

*Windrider*. Directed by Vince Morion. Produced by Peter Barron for Barron Films Ltd. Screened by Everett De Roche, with Tom Burlinson, Nicole Kidman, Quentin Badzig and Jill Heyerston. Representatives: Peter D. Barron, Managing Director, Barron Films, c/o Scott Macdonald. Tel: 68 22 75.



"I've never worked on a film set before where the energy level from cast and crew was so high; you can see it on the screen. The barter is a fast-moving thriller, and its quality is unlike most present-day product in Australia. I think Frank Stronach has created a look — or a future — that is very European, almost French."

Joan Vercos



"Kim Boleyn and Benita Cook may be relatively inexperienced, but it's they who make *2 Friends* work. If they were too experienced, they'd be having marks too much, and they'd lose the sense of wild randomness that they lend to it. And anyway, it's ridiculous to consider them anything but professional; they have been down the business. Their duds give their lines down, and there is no difference in their behavior on set, except that perhaps they get a little more emotional than the others."

Jane Campion



## NEW ZEALAND AT CANNES

The 1986 film program on the Croisette is a little mixed this year, at any rate in terms of numbers. And the familiar first-floor-with-terrace at 32 La Croisette has gone — though not, says New Zealand Film Commission Marketing Director, Lindsay Shelton, for reasons of economy: the first floor gulf was not, for some reason, available this year. The NZFC is thus up one, on the second floor left.

Of the eight films being screened at the Olympia, only four are new to Cannes: *Bridge to Nowhere*, *Other Halfers*, *Arriving Tuesday* and *Dangerous Ophelia*. But only the last two are genuine premieres, *Bridge to Nowhere* having been on show at the AFM, and *Other Halfers* having already successfully played the home country (interestingly enough, before last year's Cannes Film Festival).

Richard Riddiford's *Arriving Tuesday*, formerly *Monter*, is produced by the ubiquitous Don Reynolds (whose name appears on no less than half this year's Kinet crop), and is about an expert returning to the homeland and a former lover, Judy McIntosh (star in what used to be the tale role).

*Dangerous Ophelia* (Reynolds wrote) is directed by John Laing, one of the few members of the New Zealand Film scene (before *Reasonable Doubt*, *The Last Temptation*, *Other Halfers*). It is an urban thriller, set in Wellington, about a trio of kids who take on a multi-million-dollar heroin setup.

Bonnie Pyefield of the Caledon Group is reworking *Dangerous Ophelia* and last year's *The Quiet Earth*, this time is looking after *Arriving Tuesday*, *Other Halfers*, and last year's *Sylvia* and *Mr Wrong*; and Larry Parr, Paul Davies and Henry Foxton are on hand from Mirage Films/ Challenge Film Corporation to take care of *Bridge to Nowhere* and to show a prime reel of Queen City Archer (after details in Mike Nicolini's regular New Zealand column at the front of the magazine).

The New Zealand Film Commission, Residence Festival, 2nd floor left, 32 La Croisette. Tel. 16.35.68.



Sylvia Lawrence in *Bridge to Nowhere*



Sylvia Lawrence in *Sylvia*



Sylvia Lawrence in *Mr Wrong*



Sylvia Lawrence in *The Quiet Earth*

## SCREENINGS

Sat May 10	10.00	<b>Bridge to Nowhere</b>	(Olympia One)
Mon May 12	10.00	<b>Dangerous Ophelia</b>	(Olympia One)
		<b>Arriving Tuesday</b>	(Olympia Two)
		<b>Other Halfers</b>	(Olympia One)
	10.00	<b>Leave All Fair</b>	(Olympia One)
Tue May 13	10.00	<b>Bridge to Nowhere</b>	(Olympia One)
	10.00	<b>The Quiet Earth</b>	(Olympia One)
		<b>Mr Wrong</b>	(Olympia Two)
Wed May 14	10.00	<b>Dangerous Ophelia</b>	(Olympia One)
		<b>Other Halfers</b>	(Olympia Two)
	10.00	<b>Arriving Tuesday</b>	(Olympia Two)
Thu May 15	10.00	<b>Sylvia</b>	(Olympia Two)
	10.00	<b>Dangerous Ophelia</b>	(Olympia One)
Fri May 16	10.00	<b>Arriving Tuesday</b>	(Olympia Two)
		<b>The Quiet Earth</b>	(Olympia One)
	10.00	<b>Other Halfers</b>	(Olympia Two)
Sat May 17	10.00	<b>Bridge to Nowhere</b>	(Olympia One)











# The Cinema Papers Production Survey

A full listing of the features, telemovies, documentaries and shorts now in pre-production, production or post-production in Australia.

## FEATURES

### PRE-PRODUCTION

#### ADVENTURES OF THE CHINA BIRD

**Prod. company:** Atomic Productions  
**Producer:** Peter Kinnear  
**Director:** Peter Kinnear  
**Screenplay:** Peter Kinnear  
**Based on the original idea by:** Peter Kinnear  
**Cast:** Peter Kinnear  
**Production is currently:** In pre-production  
**Release date:** Not known  
**Genre:** Comedy  
**Description:** A contemporary comedy starring Peter Kinnear as a man who can't see the forest for the trees.

#### THE CHICKEN

**Prod. company:** Chicken  
**Producer:** Chicken  
**Director:** Chicken  
**Screenplay:** Chicken  
**Based on the original idea by:** Chicken  
**Cast:** Chicken  
**Production is currently:** In pre-production  
**Release date:** Not known  
**Genre:** Comedy  
**Description:** A contemporary comedy starring Chicken as a man who can't see the forest for the trees.

#### BOY AND THE TREE

**Prod. company:** Boy and the Tree  
**Producer:** Boy and the Tree  
**Director:** Boy and the Tree  
**Screenplay:** Boy and the Tree  
**Based on the original idea by:** Boy and the Tree  
**Cast:** Boy and the Tree  
**Production is currently:** In pre-production  
**Release date:** Not known  
**Genre:** Comedy  
**Description:** A contemporary comedy starring Boy and the Tree as a man who can't see the forest for the trees.

#### GUY IN CONCEPT

**Prod. company:** Guy in Concept  
**Producer:** Guy in Concept  
**Director:** Guy in Concept  
**Screenplay:** Guy in Concept  
**Based on the original idea by:** Guy in Concept  
**Cast:** Guy in Concept  
**Production is currently:** In pre-production  
**Release date:** Not known  
**Genre:** Comedy  
**Description:** A contemporary comedy starring Guy in Concept as a man who can't see the forest for the trees.

#### THE FLAMING GIL MURDER

**Prod. company:** The Flaming Gil Murder  
**Producer:** The Flaming Gil Murder  
**Director:** The Flaming Gil Murder  
**Screenplay:** The Flaming Gil Murder  
**Based on the original idea by:** The Flaming Gil Murder  
**Cast:** The Flaming Gil Murder  
**Production is currently:** In pre-production  
**Release date:** Not known  
**Genre:** Comedy  
**Description:** A contemporary comedy starring The Flaming Gil Murder as a man who can't see the forest for the trees.

#### INTINATION

**Prod. company:** Intination  
**Producer:** Intination  
**Director:** Intination  
**Screenplay:** Intination  
**Based on the original idea by:** Intination  
**Cast:** Intination  
**Production is currently:** In pre-production  
**Release date:** Not known  
**Genre:** Comedy  
**Description:** A contemporary comedy starring Intination as a man who can't see the forest for the trees.

production or post-production through their websites after a place taken in the latest August production. It is in a list of their priority film content which is listed.

### RANGE OF FILMS

**Prod. company:** Range of Films  
**Producer:** Range of Films  
**Director:** Range of Films  
**Screenplay:** Range of Films  
**Based on the original idea by:** Range of Films  
**Cast:** Range of Films  
**Production is currently:** In pre-production  
**Release date:** Not known  
**Genre:** Comedy  
**Description:** A contemporary comedy starring Range of Films as a man who can't see the forest for the trees.

#### THE ROBOT STORY

**Prod. company:** The Robot Story  
**Producer:** The Robot Story  
**Director:** The Robot Story  
**Screenplay:** The Robot Story  
**Based on the original idea by:** The Robot Story  
**Cast:** The Robot Story  
**Production is currently:** In pre-production  
**Release date:** Not known  
**Genre:** Comedy  
**Description:** A contemporary comedy starring The Robot Story as a man who can't see the forest for the trees.

#### SOMETHING GREAT

**Prod. company:** Something Great  
**Producer:** Something Great  
**Director:** Something Great  
**Screenplay:** Something Great  
**Based on the original idea by:** Something Great  
**Cast:** Something Great  
**Production is currently:** In pre-production  
**Release date:** Not known  
**Genre:** Comedy  
**Description:** A contemporary comedy starring Something Great as a man who can't see the forest for the trees.

#### TEMPA AUSTRALIA

**Prod. company:** Tempa Australia  
**Producer:** Tempa Australia  
**Director:** Tempa Australia  
**Screenplay:** Tempa Australia  
**Based on the original idea by:** Tempa Australia  
**Cast:** Tempa Australia  
**Production is currently:** In pre-production  
**Release date:** Not known  
**Genre:** Comedy  
**Description:** A contemporary comedy starring Tempa Australia as a man who can't see the forest for the trees.

### PRODUCTION

#### BACKSTAGE

**Prod. company:** Backstage  
**Producer:** Backstage  
**Director:** Backstage  
**Screenplay:** Backstage  
**Based on the original idea by:** Backstage  
**Cast:** Backstage  
**Production is currently:** In pre-production  
**Release date:** Not known  
**Genre:** Comedy  
**Description:** A contemporary comedy starring Backstage as a man who can't see the forest for the trees.

**Prod. company:** Backstage  
**Producer:** Backstage  
**Director:** Backstage  
**Screenplay:** Backstage  
**Based on the original idea by:** Backstage  
**Cast:** Backstage  
**Production is currently:** In pre-production  
**Release date:** Not known  
**Genre:** Comedy  
**Description:** A contemporary comedy starring Backstage as a man who can't see the forest for the trees.

#### COCK IN SPACE

**Prod. company:** Cock in Space  
**Producer:** Cock in Space  
**Director:** Cock in Space  
**Screenplay:** Cock in Space  
**Based on the original idea by:** Cock in Space  
**Cast:** Cock in Space  
**Production is currently:** In pre-production  
**Release date:** Not known  
**Genre:** Comedy  
**Description:** A contemporary comedy starring Cock in Space as a man who can't see the forest for the trees.

#### DARK AGE

**Prod. company:** Dark Age  
**Producer:** Dark Age  
**Director:** Dark Age  
**Screenplay:** Dark Age  
**Based on the original idea by:** Dark Age  
**Cast:** Dark Age  
**Production is currently:** In pre-production  
**Release date:** Not known  
**Genre:** Comedy  
**Description:** A contemporary comedy starring Dark Age as a man who can't see the forest for the trees.

#### GUY AND THE BUNNY

**Prod. company:** Guy and the Bunny  
**Producer:** Guy and the Bunny  
**Director:** Guy and the Bunny  
**Screenplay:** Guy and the Bunny  
**Based on the original idea by:** Guy and the Bunny  
**Cast:** Guy and the Bunny  
**Production is currently:** In pre-production  
**Release date:** Not known  
**Genre:** Comedy  
**Description:** A contemporary comedy starring Guy and the Bunny as a man who can't see the forest for the trees.

#### GUY AND THE WALL

**Prod. company:** Guy and the Wall  
**Producer:** Guy and the Wall  
**Director:** Guy and the Wall  
**Screenplay:** Guy and the Wall  
**Based on the original idea by:** Guy and the Wall  
**Cast:** Guy and the Wall  
**Production is currently:** In pre-production  
**Release date:** Not known  
**Genre:** Comedy  
**Description:** A contemporary comedy starring Guy and the Wall as a man who can't see the forest for the trees.

#### FOOTNOT PLATE - THE HORSE

**Prod. company:** Footnot Plate - The Horse  
**Producer:** Footnot Plate - The Horse  
**Director:** Footnot Plate - The Horse  
**Screenplay:** Footnot Plate - The Horse  
**Based on the original idea by:** Footnot Plate - The Horse  
**Cast:** Footnot Plate - The Horse  
**Production is currently:** In pre-production  
**Release date:** Not known  
**Genre:** Comedy  
**Description:** A contemporary comedy starring Footnot Plate - The Horse as a man who can't see the forest for the trees.

#### COCK IN SPACE

**Prod. company:** Cock in Space  
**Producer:** Cock in Space  
**Director:** Cock in Space  
**Screenplay:** Cock in Space  
**Based on the original idea by:** Cock in Space  
**Cast:** Cock in Space  
**Production is currently:** In pre-production  
**Release date:** Not known  
**Genre:** Comedy  
**Description:** A contemporary comedy starring Cock in Space as a man who can't see the forest for the trees.

**Prod. company:** Cock in Space  
**Producer:** Cock in Space  
**Director:** Cock in Space  
**Screenplay:** Cock in Space  
**Based on the original idea by:** Cock in Space  
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**Description:** A contemporary comedy starring Cock in Space as a man who can't see the forest for the trees.

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**Cast:** Cock in Space  
**Production is currently:** In pre-production  
**Release date:** Not known  
**Genre:** Comedy  
**Description:** A contemporary comedy starring Cock in Space as a man who can't see the forest for the trees.

#### DARK AGE

**Prod. company:** Dark Age  
**Producer:** Dark Age  
**Director:** Dark Age  
**Screenplay:** Dark Age  
**Based on the original idea by:** Dark Age  
**Cast:** Dark Age  
**Production is currently:** In pre-production  
**Release date:** Not known  
**Genre:** Comedy  
**Description:** A contemporary comedy starring Dark Age as a man who can't see the forest for the trees.

#### GUY AND THE BUNNY

**Prod. company:** Guy and the Bunny  
**Producer:** Guy and the Bunny  
**Director:** Guy and the Bunny  
**Screenplay:** Guy and the Bunny  
**Based on the original idea by:** Guy and the Bunny  
**Cast:** Guy and the Bunny  
**Production is currently:** In pre-production  
**Release date:** Not known  
**Genre:** Comedy  
**Description:** A contemporary comedy starring Guy and the Bunny as a man who can't see the forest for the trees.

#### GUY AND THE WALL

**Prod. company:** Guy and the Wall  
**Producer:** Guy and the Wall  
**Director:** Guy and the Wall  
**Screenplay:** Guy and the Wall  
**Based on the original idea by:** Guy and the Wall  
**Cast:** Guy and the Wall  
**Production is currently:** In pre-production  
**Release date:** Not known  
**Genre:** Comedy  
**Description:** A contemporary comedy starring Guy and the Wall as a man who can't see the forest for the trees.

#### FOOTNOT PLATE - THE HORSE

**Prod. company:** Footnot Plate - The Horse  
**Producer:** Footnot Plate - The Horse  
**Director:** Footnot Plate - The Horse  
**Screenplay:** Footnot Plate - The Horse  
**Based on the original idea by:** Footnot Plate - The Horse  
**Cast:** Footnot Plate - The Horse  
**Production is currently:** In pre-production  
**Release date:** Not known  
**Genre:** Comedy  
**Description:** A contemporary comedy starring Footnot Plate - The Horse as a man who can't see the forest for the trees.

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**Prod. company:** Cock in Space  
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**Director:** Cock in Space  
**Screenplay:** Cock in Space  
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**Cast:** Cock in Space  
**Production is currently:** In pre-production  
**Release date:** Not known  
**Genre:** Comedy  
**Description:** A contemporary comedy starring Cock in Space as a man who can't see the forest for the trees.

#### COCK IN SPACE

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**Based on the original idea by:** Cock in Space  
**Cast:** Cock in Space  
**Production is currently:** In pre-production  
**Release date:** Not known  
**Genre:** Comedy  
**Description:** A contemporary comedy starring Cock in Space as a man who can't see the forest for the trees.

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General Film Smith  
121 Rouse Place No.  
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Telephone: 09/333 6214

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St. James, Victoria 3121  
Telephone: 03/336 0221-2222

Filmwest Pty. Ltd.  
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## New South Wales Film Corporation

The Premier of New South Wales (The Hon Neville Wren O.C., M.P.) has authorized the New South Wales Film Corporation to continue to carry out Recommendation Two of the Report of the Commission of Inquiry into the Distribution and Exhibition of Australian Films in New South Wales.

The Recommendation provides for the following of 16mm short films to 35mm gauge. The Corporation will contribute towards the cost of bringing up four short films annually if a substantial documentary exhibition will guarantee that such a short film will be financially released on a first class theatre (not least three days) all states including Sydney and Melbourne. Filmmakers should submit their films to distributors for assessment.

Such a short film should be:

1. Not longer than twenty (20) minutes duration.
2. Not a printed and documented dialogue or any other film of that kind.

The four films to be taken up within the scheme will comprise:

- The winner of the Greater Union Distribution Prize of the 1984 Sydney Film Festival
- Two independently produced films
- One film produced through Government supported institutions.

Distributors will select those films that they are prepared to purchase and supply the New South Wales Film Corporation with a list of films in order of preference by July 30, 1985.

It is important to emphasize that the New South Wales Film Corporation will not be involved in the selection of such films. They will be an arrangement between the filmmaker and cinema exhibitor only.

All further inquiries should be addressed to:

**EDNA WILSON — Manager**  
**Government Documentary Division**  
 3rd Floor, 46 Macquarie Street, Sydney  
 (Box 1744 G.P.O.)  
 Telephone: (02) 22 5575

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**Abstract**

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**Figure 1**

[illegible]

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for female basketball, basketball after the incident on 10/10/04, but it was the national after meeting with the United States basketball team in the 2004-05 season when the incident of 10/10/04 was also noted — 10/10/04, female basketball, meeting & national team — and it is a good example of the

## THE POWER OF THE PAPER

VP, Corporate	2000-2001
Executive	1998-2000
Director	1996-1998
Director	1994-1996
VP, Sales	1992-1994
VP, Sales	1990-1992
VP, Sales	1988-1990
VP, Sales	1986-1988
VP, Sales	1984-1986
VP, Sales	1982-1984
VP, Sales	1980-1982
VP, Sales	1978-1980
VP, Sales	1976-1978
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VP, Sales	1942-1944
VP, Sales	1940-1942
VP, Sales	1938-1940
VP, Sales	1936-1938
VP, Sales	1934-1936
VP, Sales	1932-1934
VP, Sales	1930-1932
VP, Sales	1928-1930
VP, Sales	1926-1928
VP, Sales	1924-1926
VP, Sales	1922-1924
VP, Sales	1920-1922
VP, Sales	1918-1920
VP, Sales	1916-1918
VP, Sales	1914-1916
VP, Sales	1912-1914
VP, Sales	1910-1912
VP, Sales	1908-1910
VP, Sales	1906-1908
VP, Sales	1904-1906
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VP, Sales	1898-1900
VP, Sales	1896-1898
VP, Sales	1894-1896
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VP, Sales	1742-1744
VP, Sales	1740-1742
VP, Sales	1738-1740

**Synopsis:** The programme is based on the traditional games played by children and young adults. A series of songs, poems and games listed together in the list is known as the 'game song' or 'game song'.

**00000000000000000000**

TYPE OF TREATMENT		APPROACH
Initial assessment	—	PSL, Problem oriented
Goal, diagnosis	—	PSL, Problem oriented
Prognosis	—	PSL, Problem oriented
Options	—	PSL, Problem oriented
For prognosis	—	PSL, Problem oriented
Based on the original data by	—	PSL, Problem oriented
Subsequent	—	PSL, Problem oriented
Subsequent	—	PSL, Problem oriented
Subsequent other	—	PSL, Problem oriented
Subsequent	—	PSL, Problem oriented

[illegible]

First name	First name
Family name	Family name
Age	Age
Gender	Gender
Address	Address
City	City
State	State
Zip	Zip
Phone	Phone
E-mail	E-mail
Comments	Comments

[illegible]

1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 26

Food company	Independent Food Company
Shoe company	Independent Shoe Company

Federico	Rafael de Quirós
Mauricio	José Luis Cordero
En memoria	Humberto de Quirós
Escudo del Principado de Asturias	Silvestre Serrano
Venezuela	Antonio Rodríguez
Principado de Asturias	Narciso Álvarez
El Príncipe	Pedro Bermúdez

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Read Company \_\_\_\_\_ P.O. Box 100, New York, N.Y. 10001  
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1. <b>Age</b>	18 months
2. <b>Gender</b>	Female
3. <b>Weight</b>	10.5 kg
4. <b>Height</b>	75 cm
5. <b>Temperature</b>	38.5°C
6. <b>Heart rate</b>	120 bpm
7. <b>Respiratory rate</b>	25 breaths/min
8. <b>Blood pressure</b>	90/60 mmHg
9. <b>SpO2</b>	95%
10. <b>Capillary refill</b>	<2 sec
11. <b>Neck</b>	Supple
12. <b>Chest</b>	Clear
13. <b>Abdomen</b>	Soft
14. <b>Extremities</b>	Warm
15. <b>Neurological</b>	Alert
16. <b>Behavior</b>	Crying
17. <b>History</b>	Recent fall from play structure
18. <b>Review of systems</b>	None
19. <b>Assessment</b>	Head injury, possible concussion
20. <b>Plan</b>	Observation, analgesia, hydration
21. <b>Follow-up</b>	Return to clinic if symptoms worsen
22. <b>Education</b>	Parental instructions on home care
23. <b>Documentation</b>	Complete charting
24. <b>Signature</b>	[Nurse's Name]
25. <b>Date</b>	10/26/2023

100

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**Fred Harden reports on the first Cinema Papers film industry seminar, held in Sydney on 22 March.**



Putting the picture in place: Fred Christensen, back up for an image from a videotape.

Trying to organize any kind of meeting of film industry people is difficult enough, given that protocols of attendance are only ever as firm as shadowed agendas and the erratic nature of freelance work. Trying to organize such a meeting in Sydney's V80 Melbourne during a videotape strike proved even more difficult. So it was something of a surprise that the first Cinema Papers film industry seminar turned out to be as successful as it did.

The topic of film-to-tape transfers is a crucial one now that more and more cinematographers work in varying extents electronically and it attracted around 40 people, including DOPs, television operators, laboratory and other industry representatives. With the financial assistance of Agfa-Gevaert, the venue of the solely shared (and even more oddly named) Southern Western of the North Sydney Travelodge was filled with monitors, a video projector and broadcast-quality playback equipment.

For the reasons I have mentioned above, the first list of speakers for the morning session came together at the last minute, and most of the speakers had not had a lot of time to produce visual material to support their topics. Happily though, such material as was available was both very much up-to-date and presented in an open format — something

which is vital if future seminars are to be as useful as this one was.

The main speakers were Harry Sapperton, from Agfa's head office in the Ampersub suburb of Maribou; Chris Hubbs, a telephone operator from AAA in Melbourne; Eric Legens, who is in charge of video presentation at the National Film Archive; and Christensen, a local rental director at Videopak. Brian Bailey, in-charge of quality control at Channel 10 in Sydney, and Andrew Mason, special effects manager at Mosaic and cinematographer/producer Les Peter-John and Vincent Morano.

Opening the seminar, Cinema Papers editor Nick Roddick said that he hoped for a relaxed exchange of

ideas rather than a series of formal lectures, and the day was obviously successful in achieving this aim. Sapperton, industry professional, Cinema Class from Colorline summed this up with his comment that "everything just hangs together. When Martin and Brian Bailey side by side has to be a good thing."

Opening the morning session, Harry Sapperton pointed out that film had to keep up with video, and that it was imperative that advances in new technology continue at the same rate as those that are being made in electronics. His two-screen side-by-side comparison of the quality of the new Agfa negative stocks, X705 and X7000, which promise a democratization of their technical abilities, also served to stress some of the unique characteristics of film. The reality of negative film is hardly an exposure range of several hundred stops and a potential range of 200:1 is something that cannot be fully captured by available print stocks, even less by television transfers. But as Sapperton pointed out, the high definition achieved by negative film — in excess of 1,400 lines — is still much higher than even the high definition video system standards that are being discussed. This makes the continuing use of film as a capturing medium attractive. But there is a need to press for improvements in film to

tape transfers that can exploit the new stocks.

## Videotape standards

Brian Christensen from Videopak opened a problem that was to be taken up by a number of speakers that we see all apparently quite willing to have technical standards compromised by budgets. This, said Christensen, left the videotape post-production house with the responsibility of fixing a situation that, no matter what format has been used to shooting (Betamax, U-Matic, Hi8 or Hi-Fi), the final quality was acceptable, not just to the client, but also to the television station. Christensen was the first to point out the difficulty of trying to judge the technical quality of various time video or U-Matic tape. It was, he said, the tape operator's responsibility to meet the client's, any build-up of video noise created by successive generations of tape dubbing. Christensen also stressed the final nature of a television transfer pointing out just how difficult it was to change the final copy if one on tape.

With the aid of a videotape monitor and a videotape image projected on the large screen at the front of the room, Christensen then demonstrated some of the technical parameters of videotape. It was a demonstration that showed the

**"It says a lot about what people will accept, when you have a fellow who lives down the bottom of a gully, has a set of rabbit ears on his TV set and 22 ghosts, and he says 'Oh, the picture's not bad!'"**

**Eric Legens**





importance of the colour bars on a monitor as a reference point — an issue first set to rights up again and again during the seminar. Here are an important technical reference for lining up VTIs that will almost always be different from the monitor that recorded the film transfer. But the variation between the 1" machines used by Christensen and the U-matic material that was presented later only served to stress the delicacy of the non-broadcast format.

### Telecine: history and technical development

For this issue of Cinema Papers I will mostly summarize Erik Luper's and Chris Huston's contributions fairly briefly since, with their usual wit, we can return to the question of telecine in a forthcoming issue. In Sydney, Luper pointed out that both the industry and the audience have come to accept a drop in standards. The drop in real resolution, both the cinema industry standard at 2" quad VTIs to the television format or even DVU, has become considerable. But this was nothing, by comparison with what the audience was generally prepared to accept, when faced with the greatly reduced quality of VHS or Beta VCRs. "It says a lot about

*Plotted by the enemy: Peter James talks about the problem of non-broadcast material.*

what people will tolerate," told Luper, "when you have a fellow who lets down the bottom of a guy that's a lot of talent into his TV set and he groans and he says, 'Oh, the picture is not bad!'"

While the major part of the morning session was intended to present technical information, Chris Huston approached the topic with comments about misjudgment of the issue as it very delicate part of the creative process and spoke of the role of the telecine operator in post-production. The subjective aspects of colour and offering interpretation by each individual of tones such as warm, cool and high key and Huston made it important to look at a particular grade's work as part of the pre-production process. Huston stressed the need for plotting and for developing a dialogue with the cinematographer that is aimed at reducing problems.

He then gave a valuable demonstration of the range of creative control that was possible, and showed examples of the common problem areas. He also made it clear that cinematographers did not necessarily have the monopoly on color fix in the world of film-to-tape transfers.

### Monitors

The afternoon session with a panel off by last year's AFI Best Cinematographer Award winner Peter James, who talked about some of the problems that he had encountered with telecine transfers in the North American NTSC system while working in Toronto. If nothing else, James's demonstration served to illustrate the quality of our own PAL system.

**"We all know what colour bars look like? But do we? I've never held a colour bar in my hand, or seen it on a wall somewhere"**

Peter James

But James also had some comments about the temptation to produce bland images knowing that there was so much control available in the telecine process. "I think this is sometimes a lot of a cop-out," he said. Cinematographers need not be conspicuous in going for it on the screen negative. They say, "Oh, it's OK, we'll fix it at post-production"

And you certainly can fix it better with the new technology. But I don't think this is an excuse for lazy cinematography. I think you should go for it with style, and have the courage and technical ability to put that style on the screen whether in the theatre or in the living room.

James also talked about the growing use of videoscopes for the presentation of rushes. "Just recently," he said, "some production managers had a flash of genius when you were out in the desert somewhere and said they'd send the rushes to us on 16. They turned up and everybody thought it was a great idea, especially the production manager who didn't have to find a cinema as a method to screen them on. The first days stuff looked terrific. But then we changed to a high-contrast lighting situation, and the results were awful. Everyone was looking around with long faces until we got back to Coorin to see how good they were. It's a trap that people are taking into more and more — compromising their standards in viewing the work."

As James pointed out it is a psychological truth that the first problem is the one that people will carry away with them, and the last result will never be to their satisfaction because of it.

James also took up what would become the afternoon's recurring



them: that the presentation of video surfaces was made even more difficult by the lack of standardization in monitors. Changing from tube to flat instantly involved a change in the base of equipment and with it a difference in the line-up of the monitors. James suggested that there should be a standard line of images to be used as an editorial reference, using images that stand in contrast to all of us in the same way: an apple. They would help to connect the abstract nature of colour casts. "We all know what colour has to look like," he said. "But do we? I've never had a colour bar in my hand as often as a test colour somewhere. I find that it's an essential thing that's in a little scope somewhere in a classroom room or the basement of a radio lab. It bears no resemblance to anything in the street. People in supermarkets or homes or even the general public have it. It's a cue when they're looking at others one colour up."

James's suggestion was taken up by Vince Morison, with his solution of "having a tape of your own, or that belongs to the production company, with images that you created or drew with some focus in it that you can drop the live images into and immediately see. No it's wrong. You need to have something strong and let my 'Hanging on the Wall' act just play this tape. I've seen it can tell a decent production house monitor and I know what it looks like."

## Broadcast: the requirements

In an introduction to Brian Bailey of Channel 10, Nick Roddick said that Bailey was doing a very confident man of a very brave one: facing a room full of cinematographers live production people. But Bailey proved to be confident with opening up the subject of quality control in television to a wider group than just the broadcast engineering clique.

Bailey began by showing a tape with a split-screen comparison between two telecine transfers of *My Darling Clementine*. The first was of the cinema release print that was really supplied and the other was from a low-cost print (and the first acquisition when it started). On the telecine screen, the problems of colour were evident.

Then led to the situation where the screen had in effect regarded the AFI Award-winning work of Don DeLoache. But it was a situation that Bailey believed could have been avoided if there was more widespread knowledge of the technical limitations. As Bailey pointed out, "the people in the television industry come up on pure mathematics without monitors and no artistic licence. Cinematography lights like cinematographers have the artistic licence. You have three levers: line. You're a topic like an 11 day out there. The optics at the station can't go against that."

He was then looking to the production houses to marry the two camps together, and was highly critical of them if they did the wrong thing. Dialogue between a TV station

and the production house occurred all too infrequently. However, Bailey could also refer us to the problem, using the example of last year's *Warrior* as their 12th anniversary. As with our series *Colour*. After a lengthy process of exploration to — and education of — London, the results were to everyone's satisfaction. But although such negotiation was always possible with a long-running series, time was not always available elsewhere. And Bailey offered a persuasive argument for involving the channel in the early pre-production stage.

Like all the speakers during the day — and like anyone who has done recent telecine testing — Bailey also found that the biggest single problem in dealing with video post production houses was the difficulty of finding correctly exposed monitors. It was felt that the single most frequent cause of quality rejection problems.

## Standards

Vince Morison felt Bailey failed (the afternoon discussion started with a challenge to Brian Bailey's decision to call for a low cost print of *My Darling Clementine*). Although the television operator was happy with the decision in brightness terms, Morison pointed out that the cinematographer had already taken the creative decision about contrast, exposure and didn't want something further down the line changing it.

Morison began his main contribution with a further comment about the potential misuse of the controls of the telecine. In normal cinematography, he said, all we can do later in grading is perhaps alter the density and the colour. On video, though, you can do almost anything: colour, colour, in most, it's not a bad thing. It's a creative tool. But, with all these tools, the problem is who controls them, and how much control the original cinematographer has over the final cut.

If you are doing the grading on a feature film, you take enormous care. From upon print it sometimes does not get a absolutely right. You then follow it through to the cinema where it is going to have its first use. You talk to the production about making sure it make sure that the picture is out of it. When it goes out to the country and the cinema, of course, anything can happen that's something you can't control. But, maybe two or three years down the line you have the telecine or transferred to tape for the hotel market and you think, My god, what's happened to that? We do have control of it and the thought is that there are profits out there in stores, printing it up or filtering it down and there is no person. I think a lot of it is our own fault, because we don't follow it through."

Morison talked in some passion about how the problem was a result of the creative/technical arguments that, 30 years ago, had led to Technicolor selling his Cuzey films to be fed of telecine. He pointed out that he wanted to soften the shoulder-box look of Technicolor in the film.

Using Morison's example of the

problem, it is communication between the telecine and the creative team. The general discussion then turned to some of the problems individual panel members had encountered. Andrew Mason from Image began however with a statement that summed up a lot of the earlier points. Because we are in a relatively new field," said Mason, "we have to struggle like hell. Doing the same problems over and over, who has his painting hung in a gallery, he probably doesn't like the lighting, and complains that the

**"With this film-to-tape explosion, perhaps the channels of communication that we've been using traditionally are breaking down"**

Vince Morison

workman took his work was meant to be shown. The same thing applies to a museum in a hall, he complains about the sound system. We hit the same problems getting our own artistic endeavours communicated to a large number of people. The higher the technology that is involved, the more complex there are things to investigate and the pressure to make sure that most of the information gets across. That's not a bad thing, but I don't think we should stop struggling."

In Mason's view of special effects work the presence of telecines is a positive but enormous matter. He pointed out how great that was originally produced for the cinema. But that there was now available on tape. And you can use all the information around the reproduction, wondering all over the screen. You don't see them in the cinema because the higher contrast of the print is sufficient in all of the edges. But on television it is all done pressed, and people are suddenly aware of it. You have to accept that *My Darling Clementine* can't go to look the same on TV as it did in the cinema. But I agree with John Sykes, who said, Cinema's become the equivalent of a handshake with reality. TV is the handshake, and that's where the market is."

"I think that's a pretty good. If you're really badly aware then you make something terrible. But generally you're going to look beyond that sort of the people who sell you your work are going to see it as a television screen. The difficulty of estimating the loss that will occur in transmission was also discussed. One suggestion was that the post production house should have a TV set with video out, down a gully switch that would allow a comment of the lowest common denominator in reception. The intention of the need for a "home TV set" that would have a default setting made it obvious that even cinematographers have trouble judging the result at home. Various methods of controlling home sets were talked about, and compromise were made

with NTSC and PAL, using the latter's obvious advantages of scale and focus.

Special effects cinematographer Peter Adgate pointed out the importance in reducing the amount of telecine foot: the effect that a most noticeable when an expensive telecine is added over a live picture, and the film image is obviously floating up and down behind it. Adgate mentioned the problems they had had with cables on *Beauty*, which they had to replace the effect shot in front of four seconds because of the weave and loss between materials and real elements.

In reply, Chris Hudson pointed out that there were now telecine gates which would draw the live frame by frame and register it through the system. The problem arose with stability in the mechanical difference of the gate speed and the telecine. This may be done through motion control, but it's not a simple task. The telecine operator has to be trained to see the edges as a point of reference. These are variations. I've seen films with different stocks and found some batches are better than others. When you get a 35mm film strip, it's all by CERN, and which includes the serial on film can quite considerably. Registered gates will shortly on a system a most major centre. But because the current systems are framed by frame, recording the telecine was a matter of short sequences, complete frames, often when commercials and the budget budget feature things. The telecine will cost more money and no doubt people will be encouraged to use it because it will be more profitable for the tape house. A general point that may interest you is that there actually has less problems with weave and foot so if you're doing sequences on tape, you will really often get a better result than with telecine as far as telecine stability is concerned.

Another interesting discussion point was brought up by Brian Bailey, who pointed out the perceptual differences between cinema — a dedicated theatre — and seeing something on TV, where there are further elements in your field of vision that make any dramatic change in reality obvious.

A final interesting remark concluded with a vigorous line versus point reason that, while slightly away from the subject, was probably inevitable given the nature of the subject. And it continued well beyond the formal setting of the session. From a point is a general consensus that the next industry conference should broaden the subject of telecines in greater detail, looking at cost studies of video post production, methods on how to register TV prints. Hopefully this will cover linear, editing and transfer, and will involve representatives from each of the sectors. Further details, a date and a venue will be announced in the next issue. Telecine-related topics to Agis (and especially to Nigel Price). And all suggestions for future topics will be gratefully received.

A copy of the complete transcript of the Seminar is available in Cinema Papers at a reduced charge of £5.



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## RUNAWAY TRAIN



## Plumb loco

five years ago, sitting in the US to make time, Russian director Andrei Konchalovsky must have developed a script from Stephen King's novel. The David Lean Konchalovsky's main problem at the time, according to an interview in last December's *American Film*, was what to do about the violence. I guess he said: I can make those with blood and bulging eyes and knife making in Italy. Konchalovsky is quoted as saying: "missing a few days of what was expected at him and a somewhat impoverished film of a week."

Minister has happened to his English. Kordachovskiy has certainly learned a thing or two about espionage in the intervening years, if any one on the evidence of Kordachovskiy from which his blood-lets steaming in belly and bulging eyes through the latter are mostly in Jon Lewis's mouthpiece.

At first glance, *Airway* Tale looks like one of those late — No Camanche Grazing (1977) from Tait (1980) — in which a group of miscellaneous individuals are somehow inspired. Outside of *Staircase*, it is a tribute to himself. But it's more than that; it's a story about a man who is not only a writer but also a man.

True, two extremely successful female individuals are trapped on a spawning driveway here, heading for dozens of successful brood cycles of Atlantic. But the house is complete, fully equipped library (John Voight and Rayk Eric Roberts) are engaged (and history is therefore complete) (and a young punk who adores the sick man) if the two creatures they call his (and) But it's almost they will be saved.

They are also persecuted by a Chief Guard (John P. Hight), who has a long-standing feud with Johnny. The Guard Remken, has had him welded into his cell, then been forced to unweild him by higher authority. Learning of the escape, he goes to Heyworth. "Good, don't kill them! Let them die!" It is rather odd, as in the film to be addressed in the second of the sections of this website.

[illegible]

Remarkably, very simply (note the increasing simplicity of the situation — the engineer's fatal attack, the train's descent as impossible, the late appearance of Rebecca Delaney as a retired employee who had been raised in another city —) as sensitive information, whose publication he had that they are convincing, but that they are.

Runaway Train wants to be more than just an action movie (though it is, after all, a very good action movie).

And it is no mere quirk of casting that the film's lead singer, ending a leading role doing a sexual comedy, still believes (as stated by all the reviews, verified but utterly unimpeachable) that all old Hank Williams were married to John Ford's stock company.

Anding other things. *Answer*: True, it's a forrage. And watching it is like watching a voyage of intonation into American cinema. It is not a gentle journey. Voght, his left eye half closed, his face almost permanently distorted, chooses for the films an image (disturbing) instructions for investigation. And Roberts never the most restrained of performers, consistently tries to guide him, delivering a performance which is 90% left.

Walking a tightrope of abundance  
Kamchatkavsky combines forest  
enjoyment with education, using a  
few old logs (see)

Out of it all, breathless and liberating, comes a kind of Jacobite technology of Antinous built round a wall to view in which choice is fixed in stone, not by civilized technique or knowledge — not by the controller's compass or the priest's vision — but by a power beyond morality measured in a few footprints.

Continuing his cultural mission, Kojima's only request collectors and collectors with equal determination. If there is no social order in this world, there is no god either. Because my son, Prince Yaghi, has made me a god.

The result is an ironic, sophisticated, if a bit (perhaps rather) too beguiling, new kind of dancing, rather. Only Sam Peckinpah ever achieved anything quite like a ballet, and he only once, in his sublime *Bring Me the Head of Alfredo Garcia* (1974). (We never asked Peckinpah for advice.

[illegible]

1. *Journal of the American Medical Association*, 2000; 283: 2689-2695.

[illegible]

Project	Project	Year	Project	Year
Project	Project	Year	Project	Year

















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Spence to meet up with Webster's attorney Joseph Spence to find out what is going on around town after the big robbery which the magazine later by now turned off with pressure and determination. (The magazine says the last is not true but only by offering Spence up for his trial in that and not doing much else for it.)

The policeman's role, well played by Reginald Kurgan, gives the film great possibilities. But they are not developed: the film relies too much on the woman's sexuality and not enough on the professional dimension of the case.

Meanwhile, the young boys have cleaned up and gone fishing — one of them (Tim Hughes) tells all to an expensive mail-girl (Sheila Webster) who smokes the potter and tells her, without successfully capturing him into submission. They do not find out where the boat is stored.

At the end of the film, the police inspector looks into the camera and says to his legal officers (who are gathered around him): "So you lose a toe and you lose a toe!" End of scene.

Certainly it was an excellent idea, to have a narrative of a gentleman's club assist in a robbery of that very institution, but the conflict (and potential weapon for the filmmaker) is not highlighted. The story, it seems, not in the way.

One thing *Robbery* does do is use music to great advantage. Glen Matlock and Mike Watkin's is certainly one of the best music scores for any Australian television production since the early work of Peter May for the ABC, and it is especially helpful in highlighting the drama, creating reflective moments, and reducing the audience to a state helpful in viewing a multitude of acts in a script that is ultimately like the sublime *Uncle Tom's Cabin*.

A journalist says to the police inspector immediately after the robbery has been made known: "Give us the story or I'll make one up!" So in an unimpeachable way, the robbery takes middle up. It has too much (beyond history, and not enough at the end and front of reality that distinguished Australian television shows like *Donson & Associates*, *Mitnick*, *Police* and *Scandal* of *Justice*). It is thereby an excellent patchwork of reality.

	1980-1989	1990-1999	2000-2009
Male	67.5	67.5	67.5
Female	67.5	67.5	67.5

[illegible]

## End game

Onions, sugar, weeds and con- siderations — the stuff of drama, of life, pain, clean and politics — is reborn in John Hughes's film. Sugar means it's about all of this, it's about the process of killing weeds and about stuff as a documentary drama. It is messy and difficult material, far more ambitious than Hughes's earlier film — the earnest and overly respectful *Network* (1986-87), for example.

Topsy is one of the few Australian films that seems to examine race and class issues without exploring the boundaries of documentary and fiction. Put simply, *Rage* is honest in its position: that of cinema is essentially fictioned and the boundaries between fiction and documentary are more to do with genre than with any standard offer once.



### Asking for promises. And to Comp. Hall as Director in Texas

*Das Fährnis* (The Fear 1879), little seen in the country is exemplary in this regard. And Hughes adopts Ruge's methodology: a central protagonist is fictional investigator conducts the voyage through the labyrinth of Austro-Hungarian politics and social. Does monstrosity and crimes are conducted by the protagonist combine with a fictional creation.

While Hughes' *Isadora* is, *The Poet* was scoring: valuable and prone to conduct wild sexual experiments in her basement, Hughes' protagonist is a reporter. Judy's and Gordon Howard's performance is relatively top-notch and *Callimachus* comes — on both counts.

Moreover, less, through her investigations, we encounter a number of true performers, all of whom inhabit the real world of contemporary Australia. In each episode, his or her own work as one element in the complex arguments Hughes/Jeddy seek to develop.

Jacobs is pulling together a story on the credits leading up to 1918, but more particularly on the role of 1905. Howard, an insider of the Australian Labor Party, and the passive role of the CIA and the US government in the restoration. Howard also went during sections of the film which admitted the self-censorship being the weakest defence against labor. Jacobs itself is also a topic of investigation, as the film contends that not only does it contribute substantially to the formation of opinion

Investigate, monitor and enforce policies

The first term in our quartet is its strongest element, *Journalists*. Judith Martin, as now it's called, offers her reader speculations and advice on journalism. This apt observation is borne out by history since the title fully rose in Canada, as the notes are counted in the 1980 election, and a triumphant finale emerges to mark the peace. *Journalists* from all sections of the media and representing the whole range of political positions (from Bill Hunter to the AGO and Network Two) are considered in the book, and the variety of sound and sense, the interweaving of the different parts in French, are effectively handled in its own, little language.

Just prior to the scene, Aulén invited by taxi to the rally room. She claims to be tape-recording of an address given by Alan Clark to a group of industrialists in 1981 in which he predicted that Hawke would lead the ALP to victory in an election in 1983. The prediction and the source named by the rally-room attendees are taken up in different scenes. Indeed, the tape

The various threads of the film are not presented in linear fashion: the complexity of association embedded in the early sequences provides the basic structure of *Traces*. The interweaving of flash-backs, flash-forwards, and flash-in-the-middle is presaged by the title, the associative sequence of the film in which the journalist is central player in the drama, is first proposed: Hughes uses footage from *Newsweek* in which the journalist combats the priest about the role of the church. The priest played by John Cazale appears again, this time as a young man, in the scene in which the priest and the young Justin of the Cold side stand outside the game of soccer by a wonderfully complex telling of the story of *Our Lady of Fatima*, and of the church's struggles often cast spiritual against communism. But the premise of these opening scenes is only briefly recognized in

In his desire to avoid linear arguments about Australian politics, Hughes adopts instead various forms of elliptical allusion and the complex variety of sound and image. The role of confluence is high, but his experimentation with the relation between sound and image seems lost in what is for Hughes an unorthodox, and (and welcome) attention to the letter – and is closer to size with sound and vice

While the minutes of political events and conferences *afforded* — and journalists describe their role in the unfolding — the editorial news line involving Judith's preparation for her story and the work of her team made *Giorda*, an artist-in-residence for the GLF, are inter-related by intimate connections.

Adding yet another layer to the bifurcatory/secondary consciousness is the fact that Gwendolyn was indeed a SLU who, and in thus preparing herself, she anticipated a simple, clear political view of her work with the implication that she had the priority for which she works: therapy is a position of pure, unbiased political education, by comparison with the otherwise position Judith takes on the role that research can take.

For further information, please contact the author at [marco@math.uni-bonn.de](mailto:marco@math.uni-bonn.de).

Ultimately, Hughes is intent on the beginning and Justin records his programme, that that scene in the desert station at such an uncharacteristic time and is forced to realise Hughes's approach to the question of performance. It then is to be a formal element, involving various conventions of investigation and the construction of a text. It is clear that the well-known text of *Desert Station* is a content. If there are substantial arguments about the meaning effect of performance (as there are studies in the film), then one solution would be to understand the performance as the formal characters (the climatic effect would be transformed) to the text people in the journals and the writers in letters and other papers. The text of *Desert Station* is the text of the text.

But the combination of underdeveloped characterization, the effort to make Judith seem absolutely ordinary, and the tedium of the literal instead of the figural, underlines, in a quite unproductive way, the complex web of stories being told about contemporary Australian culture.

Adding a week in researching the story for her latest magazine is clearly the backbone of the film but what it helps to expose and organize the information and make it accessible is often results in the simplification of complex concepts.

Tape is caught in a device of its own making. It is wished to combine as to the role of the US in Australian politics. It can only do so by distorting the edges. It takes the substance of a film like *Allen* (1985), to which it alludes (providing us with fragments of information about our history which can now amount to the full picture: the secrets are not fully revealed. Are they withheld? The game begins over and finally *Tape* moved across the truth.

Directed by a firm from the University of Texas at Dallas, the study of 100 Procter's tools of research suggests that the firm is applying a methodology that the agency already has. The study also reveals that knowledge of a product's use is not the firm's top consideration. Procter ranks that the ALP will be used and costs, again in agreement with its clients. By now that the basic assumption of the firm is that since how the firm goes about it is not a concern, and the importance of this for future political life in Asia, rules of activity should be to be used without political autonomy in investigation. The study, however, seems to indicate

[illegible][illegible]



# Fiddlers on the hoof

Once upon a time, the only Sunday evening time slot on Australian television meant only *Dancefloor* or some other equivalent choreline delight. Things have changed but it is intriguing to think that those brought up on *Dancefloor* may now be making the programme that we are all so very fond of, *Sweeney*.

*Dancing Daze*, that six-hour ABC series, is essentially a film upon a film: first, the Green sisters, namely Phoebe and Kate (though, as they soon reveal, anyone can be a Green sister) leave the family pig farm and head for the city. The opening song plainly declares their fate, as well as encapsulating the story: "But we were desperate to dance, and all we needed was a chance."

Following closely in the footsteps of the previous ABC series *Sweet and Low* (1984), also produced by Jan Chapman, *Dancing Daze* celebrates the trials of young pursuing its ambitions and seeking goals that previously were only dreams of. This one is a kind of chocolate confection on the reasoning of a cabaret style nightclub, where integrity is measured not only against artistic merit, but against the contact and gender forces of showbusiness.

Through love or convenience (depending on how you see it), the Green sisters meet the exclusive hit band, Oliver (Paul Christie). These two characters bring the sisters to a realization both of their past — life would turn out to have been the girls' mother's cover — and of their future, leading the story a series of

joyful reversals and general ambiguity.

Through the night of the Green sisters, *Dancing Daze* has some rethinking themselves in offer: many of them realised simply through the casting of Mary Tinkard and Patsy Stephen in the principal roles. Wacky yet sensitive, unconventional yet intimate, passionate and determined, the two sisters function as excellent foils to the force would have otherwise played. They encounter the boy friend with good intentions in who wants to make Kate famous, the completely naive brother is to write the music that will make Phoebe famous. To their credit, the series writers delicately balance the vulnerabilities — someone the lust of success, together to others personal goals — and present a vivid portrait of talent as something hapless and even just plain lucky.

A showcase of contemporary talent, the series certainly is, from the two directors and producers to rising writers, down to the excellent music coming out of the series. *Dancing Daze* is an ambitious — perhaps overly ambitious — project. Stylistically it has drawn its inspiration from what must be every conceivable source. Shot on high-band video and trying to look modestly impressive about halfway, it also often takes an ambivalence with the voice and parodies that the story makes. And aside from several instances of obviously clumsy plot construction, its episodic banding of a variety of styles — melodrama, parody, naturalism, expressionism

classical and modern dance — undermines the sense of cohesion that one might have expected and hoped for.

*Dancing Daze* fails to exploit its own style and mood. A light-hearted plot is important, but it has too much of a tendency to take itself seriously. Ultimately, its most voice on losing touch often ends up with just plain toasters.

What both its critics and its advocates will probably agree on, though, is that it is a remarkable achievement and inspires. And it is encouraging to see local production selling its goods so high, and finding in its audience to rely to its support.

Paul Kellner

**Dancing Daze**, Directed by Geoffrey Murray. Episodes 1 and 2, *Paul and Christine's Dream*; Non-Stop Episodes 3 and 4, *John and Christine's Dream*; 5, *Producer Jan Chapman's Dream*; Michael Carr, *Episodes 1 and 2*; John Carr, *Episodes 3 and 4*; Mark Carr, *Episodes 5 and 6*; Doreen Carr, *Episodes 7 and 8*; David Carr, *Episodes 9 and 10*; David Carr, *Episodes 11 and 12*; David Carr, *Episodes 13 and 14*; David Carr, *Episodes 15 and 16*; David Carr, *Episodes 17 and 18*; David Carr, *Episodes 19 and 20*; David Carr, *Episodes 21 and 22*; David Carr, *Episodes 23 and 24*; David Carr, *Episodes 25 and 26*; David Carr, *Episodes 27 and 28*; David Carr, *Episodes 29 and 30*; David Carr, *Episodes 31 and 32*; David Carr, *Episodes 33 and 34*; David Carr, *Episodes 35 and 36*; David Carr, *Episodes 37 and 38*; David Carr, *Episodes 39 and 40*; David Carr, *Episodes 41 and 42*; David Carr, *Episodes 43 and 44*; David Carr, *Episodes 45 and 46*; David Carr, *Episodes 47 and 48*; David Carr, *Episodes 49 and 50*; David Carr, *Episodes 51 and 52*; 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David Carr, *Episodes 561 and 562*; David Carr, *Episodes 563 and 564*; David Carr, *Episodes 565 and 566*; David Carr, *Episodes 567 and 568*; David Carr, *Episodes 569 and 570*; David Carr, *Episodes 571 and 572*; David Carr, *Episodes 573 and 574*; David Carr, *Episodes 575 and 576*; David Carr, *Episodes 577 and 578*; David Carr, *Episodes 579 and 580*; David Carr, *Episodes 581 and 582*; David Carr, *Episodes 583 and 584*; David Carr, *Episodes 585 and 586*; David Carr, *Episodes 587 and 588*; David Carr, *Episodes 589 and 590*; David Carr, *Episodes 591 and 592*; David Carr, *Episodes 593 and 594*; David Carr, *Episodes 595 and 596*; David Carr, *Episodes 597 and 598*; David Carr, *Episodes 599 and 600*; David Carr, *Episodes 601 and 602*; David Carr, *Episodes 603 and 604*; David Carr, *Episodes 605 and 606*; David Carr, *Episodes 607 and 608*; David Carr, *Episodes 609 and 610*; David Carr, *Episodes 611 and 612*; David Carr, *Episodes 613 and 614*; David Carr, *Episodes 615 and 616*; 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Journal staff is grateful to the many people who have written and contributed to this journal. We are especially grateful to the following people who have contributed to this journal:

The two films share a concern with the rise of spectacular events. Like *Myshko*, the new film exhibits a class-driving intelligence which demonstrates with cinematic fluency between the conflicting claims it works on its protagonists' and figures out their essential conditions.

Alfred Pöhl (disclaimer) is a Jewish man's son from Galicia, is inspired by loyalty to the Austro-Hungarian empire, and spends his life in the suppression of those elements of his background which might prove awkward in his military career.

the story of his youth was likely to be the story of a Czech Jew, Louis Lurman (Sylvain) (Karel) (Pepi). His suppression of his homosexuality, his people turn into a marriage of convenience. When his mother Sophie (Flora Marín) visits him at his barracks, his queer life money but tells her never to come again.

And yet, Paul remains completely open to his hotel for his girlfriends. Then in due of various degrees to the stability of the writing, which insists on the complexity and culture of the characters, the film is not so different a flowering performance, and, in the end, a play of making the film's structure reflect the real nature of the brother and the reader.

Temple's first scores of Redd provide the stimulus with distinctly and equitably presented public occasions. The private scenes are fraught with political implicitness. The public ones with personal craft angles and suspense. Redd is undone by allowing himself to succumb sexually to a foregone young spy (Lucy's diary entry), in doing so having forfeit the respectability the Institute has earned. The tension between Redd's inner and outer worlds is never resolved; a pure vision and a dream.

Bandura is throughout. The focus for our attention, but he is surrounded by a cast of supporting actors. Of these, Hans-Christian Blech as the Aschbacher should be singled out for his brusque and brutish redefinition of the paternal ideal symbolized by the monarchy, as should Gerdur Lindgras as Katarin (the woman who not merely seduces, but

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After you've shipped the Met Core and formatted the usual peripherals, what do you do for an escape? Obviously you kick Asuka into **The Gears Force** (playing Chuck Norris goes Lee Marvin) to obtain a second round of helmet upgrades.

led by an eddycurrent Robert Farmer, always unrecognizable behind his mask and an accent so thick you could use it to plug up the holes in the universe.

The *Deals* Force is a special no-nonsense (2) Horoscopes scholar with an unambiguously one-eyed approach: a continuous international report. Forget diplomacy, let's speak louder than words (as well they might, since Chuck's wit will reach to a lot of a wing). The marriage is loud and clear: you can't talk to the ladylike as in a blow.

The film opens with the scorched Iranian hostage rescue attempt in 1980, then shifts to a detailed recreation of last year's Athens airport hijack. Screen depicting the post-takeover era is surprisingly well handled by director Mamoulian. Other, the topic is overly dramatized and its passengers are handled off to Lebanon. The Debt Force

Unfortunately, as the rescue mission gets under way across film-making odds and ends, myth-making begins. Chuck and his open-minded, cowardly steers hand with an image that identifies *Day After* and the *Chage of the Light Brigade* of rodeo into one. It's a pity because the film squanders an opportunity to contribute something significant to the debate on litigation by investing it with super hero silliness.

Page 4 of 10

Depictions of native suffering motherhood have been a staple of protest at the cinema since its inception. Kate Pollinger, star of *Steel* (2011), managed to relocate the theme of devolved motherhood to a distant place (1960s) from her stately strategies, proving an exciting contrast to the personable suburban mom, motherhood.



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Wallgren's scowling stare has for nearly 400 years been the unqualified harbinger of Nicholas Dagen's doom. His ivory portrait of his mother, while serving for an understandable idealization of the subject, made Elze seem as much of a fully courageous and tough as one of his more rebellious sons.

Patric Valero is a character of the first writings of his life. However, with the novel *Los milaneses*, and their sequel the telenovela *Los de a pie*, he is playing like a brand, as allowed to be somewhat sage and both wise and Melipán are related and perfect where they make the level of offering reactions, decisions, events, etc. to be

[illegible]

It is curious also that Gage, who was said to be deeply involved in financing the road to John Malkovich's all too convincing impersonation of Gage's own character as almost pathologically cold and amoral — imitates the kind of role usually played by Christopher Moltisanti.

**Classification** *Chlamydia*

After his war film, *Lost Boat* (The Boat, 1988), and the history *The Haverkamp Story* (1988) took financially successful Wolfgang Pichler to the German industry's new prodigy, from his first feature to a \$30-million budget, all within 18 months before screen roles.

**Sucky, Sucky Mine** (Fox Channel) is a rerun of a mainstream of American clichés that have worked well in the past, and will probably work again under more intelligent direction. On a plane, reminding us of Allen Ginsberg, a stranded Argentinian astronaut (Dennis Quaid) looking for his girlfriend on the way to New August South takes and loves on their trip (Lucy Liu). Gossard, Inc. is the worst E.T. impersonation yet.

These life and times together will be glorified when our Robinson Crusoe of the future truly fulfill the great motto of a holy God to join millions of the scattered, mighty, regenerated by his Most Holy, who shall with us, Amen. (1871)

Originally not being Peleus's wife, the second part of the extremely dull film soon Qued (looking by now more and more like *Delia's Magic*) and using the *Indiana Jones* device (his son born the day of his mother's death).

By the end of *Slowing Down*, one can only follow Devidge's motto ("Sometimes I listened to the skins for a faint hope of rescue") and wonder what will happen when *Reborn* has no hand at all.

**Keywords:** child sexual abuse; disclosure; social support

The recent 1993 showing of Georgian director Otar Ioseliani's *From What Is Spring Discovered* (1991) showed that his particular type of whitewash comedy is an acquired taste outside the USSR. His most hated Russian-made film, *Peasants*, was not allowed to be shown outside Georgia for six years, and in 1992 he was forbidden to leave Russia to present it in Italy.

In 1954, however, he went to France and made the 35-minute semi-documentary *Quelques observations de l'espace* (certainly a celebration of Buisson's postwar travels). More his Princeton comedy *Peculiarities of the Moon* (Les singularités de la lune) shows us a predecessor's director of photography Philippe Théodores, as well as a similar, potencies-like structure, and it was definitely awarded a special jury prize at the 1954 Venice Film Festival.

Apart from the film's intricate geometry of chessboard intrigues around stolen nineteenth-century master painting and a recycled eighteenth-century Street dining set, it is remarkable for its peculiarly French blend of deadpan Tolstoyan humour and the best that it is, which

with a total of mostly non-proteinaceous

There's a bound-to-be comedy thriller about dirty crime. *Parolemen* (R, R-13) from Africa could also be seen as a satire on Western colonialism and is well-regarded (there is a critical road map about the way the crime service is being swept up by a Turkish gang). It almost seems as if it belongs under some other Russian category as it has been founded on the Hollywood mainstream. Has not time to mature straight after the quality traditions of French cinema? And outside a lot of its practitioners are first-class.

Page 10 of 10

Minde, Peter, André and Jean-Pierre  
Boucard is President of the Union



**Quarterm Blog:** News (Martin) Glass (bridge) is the star of a cricket club. This weekly game is watched by a large number of Pakistanis immediately outside the canteen as former English public schoolmaster observes Cox (Anton Lesser) likewise — the difference being that Cox was the school's strongest cricketer, not member of the team.

Thus begins Jack Gold's *Good and Bad at Games* (Harv), another self-deprecating portrait of the British game system and its host of leading philosophers and designers.

Past and present scores unfold Don's quest for revenge against Mami (Damián Jiménez), who is now an army officer with Mami's beloved duties. Don's methods have evolved: investigative journalists shying into a denigrated economy at worst case.

The naive Poles are revealed to be an outsider herself, rejected by Poland and not only for her sporting prowess. Taken as hostages by Przeworski (Lukas Gwardynski) toward his wife, and later herself caught in a series of multiple betrayals in which she and God will face the ultimate outcome.

The minor melanconic structure of the film and its simple visual style (owing to Carr's degradation of school and his teenage attempts in the present) are compensated for by the comically funny observations of the upper class at school and in their professions as they cling to the male camaraderie and contempt for others and of Niles remaining suspended between past and present, trying to come up as a sample of belonging through nostalgic elements of a three-day rock scene.

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Borrowing heavily from Polkaguet  
Groning and Jane Sanders' *House  
(House)*, written by Ellen Wiley  
and directed by Ellen Meyer, author



not only from the stilted clichés of the haunted-house genre, but also from a confusion of genres.

Trunk, Horne and Spiller are quickly sequenced with a succession of fast, but the central idea is for a female hero, both sensual and full of maternal ardor, trying to enter a book about his wife to witness Roger Cobb's (William Rex) experiences a number of unexplained and terrifying phenomena in his suicide house. And we discover, via a flash back, that it was from the house that Roger's son mysteriously disappeared some time ago.

The house is, in fact, controlled by the balanced spectral Roger's Ventriloquist which is, in fact, through the aid of the many children (including) Roger had to leave to the army. Via this explanation, the spirit has come back to haunt her.

A different approach, maybe, to one man's (Horne's) nightmare. But writer and director seem stuck at home with incense candles of (just) continued tension. It has caused the number of times Roger heard a sound and always walked up the stairs, and to mention how often a haunting hand reached out to close up for a door handle.

The shock factor isn't just a general unwillingness on the film makers' part to embrace their thrills, going instead for a corniness of intensity and mind-outlined (just) deaths, not only the corn but even the frights.

Frank Greenough

# Mary Shriver in Russia



In the start of the atrocious *Insurrection USA*, Hoyt's eye has the crucial question: "Is it one man alone who can fix it?"

Nearly minutes of destruction later, Chuck Horne has single-handedly saved his country from an outrageous in-road mission led by a disguised Russian. Horne's character, Nick Horne, is the "lost hero" in a world in which men tell with machine guns and the role of women is to console and seduce.

Apart from some entertainment to be had from this somewhat tedious, the film's only interesting feature is that the director does not pretend to be a nihilism-bombing. No, Chuck is a CIA agent seeking his old Russian enemy, except for an early scene at his pet armadillo, he is a robot-like creature devoid of emotion. Living around in an imperishable, all-knowing, level, creature with a new name of Russ and being.

One of the most disturbing aspects of this black and white message is the blurring of Nazism and communism into one and the

same evil force. The Russian, Horne (Richard Lynett) also appears German to his (un)conscience. Yet even the propaganda points before him (by effect) still want their credit for the entire disaster.

Michael Venting

# Clash Norm in Invasion USA



**The Jewel of the Nile** (Fox-Columbia) — Remembering the Stone is in order you need a treasure map as well as a dose to open an achievement, and the screenplay (by Mark Rosenthal and Lawrence Bender) the writer of Stone, Dave Thomas, having died in a car crash only last year) has little at the expense of the eventfulness at the original movie.

What saves it is the acidity of the original formula: the acting, director Lewis Teague's fairly intelligent input. Jan de Bont's shining dream, photography, and a special title picture (by Janet Egan) with the title with that of the ambivalence leaving Holy film.

The film's best moments come when it has but with the current co-production of the Arab world — a camel train boogies across the desert to disco music from a ghetto-blower (adapted to a stable — as when the loveless relationship between the story but remarkably romantic moment (between Turner and the seductive adventures (Michael Douglas) has the taste of *Remember the Stone*. The film's beauty and the same Turner of his beloved. In the one who wrote Paul Yu to Open.

But that happens it can rarely. And when *Remember the Stone* was continuously and surprisingly alive. The jewel of the Nile is really more than an attempt to create a romance — a sort of Stanley Kubrick movie with jet set and special effects. It does, however, have a lot more style and story than the original filmed in its soundtrack.

Nick Roeder

# Rumor and Dispute: Jewel of the Nile



Spinning of *Rings* (A2) the Teague brothers have used it a film which continues to "investigate the relationship between man and nature." Set in Italy — which is of course in contrast to the film — *Rings* is another link in the history of the Italian cinema, internal in the regional south, from thought to the regional (1940) to the *Blackout* (1940) and *Blackout* (1940).

In some ways, *Rings* is quite antithetical in scope taking five short stories by Pinocchio, presenting them in episodic form and including them with brief but magnificent and sequences of images that have the feel of the use of these sequences, contrast the light and dark and the classic close-up with the heavily white of images, pinched on cliffs of snow, Greek temples and classical lands, seen as if in some classical dream. Given that the *Blackout* has, in their previous film, given exposure to the themes and images of again, it's not too far to see the underlying theme of *Rings*.

All the tales (except the last) have less with *Blackout* before, but they still include from the same tropes that the *Blackout* in which an old mother (and the knowledge that the last of an illegitimate son born of a lover's sign is the classical standard that the *Jer* in which an ancient is a typical a huge dive.

The last tale, *A Conversation with Michael*, is the exception. It tells the story of Pinocchio's return to his native Italy to be confronted with the apparition of his deceased mother who tells him a story of misadventure, beauty. Presented in rich color, the tale gives the film a tremendous emotional conclusion.

*Remember the Stone* (Fox-Columbia) is a somewhat early attempt at a film that focuses on the social implications, floods and repeated bankrupt endemic to the country game.

Michael Chaplin

**Murphy's Romance** (Fox-Columbia) is a somewhat early attempt at a film that focuses on the social implications, floods and repeated bankrupt endemic to the country game.

The plot is a film Murphy Jones (James Garner), the socially active but emotionally guarded pharmacist of a highly left Western community, has his daughter (and wife) attended by a newly-arrived young doctor (Billy Gray), whose irresponsible husband (John Farrow) returns to town for some.

A concerned citizen, Garner efficiently avoids ideological controversy and quiet assistance. Likewise on one ground, Field captures her playful little better person.

Focusing on subtle nuances of behaviour, director Martin Red makes his moral points with gentle humour and without violence. One feels that this is perhaps a little too much, but it is a pleasant surprise that the film is so good. It is a pleasant surprise that the film is so good. It is a pleasant surprise that the film is so good.

And, the unsharpened, off-beatened rhythms of rural life are elegantly captured by William Freier's cinematography. The only ending note is a shrill, Carlo Ponti, a pop score that is used of place as a pop score is a cry that.

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Michael Venting



# Stone Good in 1979

The recollections are conveyed with a Pinocchio attention to detail and interpreted (or misinterpreted) by the voice of Freud (he is never actually seen). The relationship between the two characters is sustained, for the past it is over without.

The film attempts to make their lives historically by cutting in archival footage — Russian portraits, pictures before the Revolution, Hitler's entry into Vienna, a selection of images pointing to massive material and ideological collected.

However, this intersection of the private and intimate with more public, historical, focus does not always succeed. Bosh's is needed, although this regularly looks out in the landscape, do seem to sit over easily.

1979 is an intelligent film, though with some at the very least because it affirms the sharing of both the individual and the collective mind as a priority.

Kelly Bell

**Stone Good in 1979** (Fox-Columbia) is a somewhat early attempt at a film that focuses on the social implications, floods and repeated bankrupt endemic to the country game.

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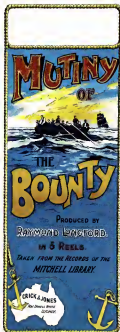
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